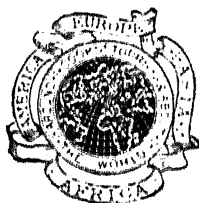


COOK'S
TOURIST'S HANDBOOK
FOR
SOUTHERN ITALY,
ROME, AND SICILY



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PREFACE

IN this Handbook the Editor has endeavoured to give a concise and practical account of all the main routes in Southern Italy ; to describe every town and village of importance ; to show how the principal places of interest may be visited to the best advantage ; and to supply such general information as will be useful to the traveller.

The Editor has not attempted to describe *everything* in Italy, but to call attention to all that is really important and interesting.

Special attention has been given to make this Handbook as simple in its arrangement as possible ; and to print it so that it may be readable. Guide-books, however good, are comparatively worthless unless the information sought can be found without difficulty, and can be read while walking, or travelling in the railway carriage. This book has been printed, therefore, in clear, legible type, with all objects of interest marked conspicuously, so as readily to arrest the eye.

The Editor will esteem it a favour if those who use this book will kindly point out to him any inaccuracies they may detect, or alterations they may deem advisable ; and any suggestions of a practical nature, for insertion in future editions, will be gratefully acknowledged.

LUDGATE CIRCUS, •

1905.

THOS. COOK & SON.

CONTENTS

MAPS.

MAP OF ITALY	<i>Facing Title</i>
RAILWAY MAP OF SOUTHERN ITALY	<i>Facing page 1</i>
PLAN OF ROME	82
PLAN OF NAPLES	220
MAP OF NAPLES AND ENVIRONS	202
PLAN OF POMPEII	327
RAILWAY MAP OF SICILY	387

INTRODUCTORY.

PAGE

Passports, 1; Language, 1; Luggage, 1; Passengers' Baggage Insurance, 2; Baggage Forwarding Department, 2; Custom House Examinations, 2; Money, 2; Money Table, 3; Caution, 4; Time Tables, 4; Time for Visiting Italy, 4; Making Purchases, 4; Fees, 4; Cook's Hotel Coupons, 4; Cook's Pension Tickets, 5; Cook's Travelling Coupons, 5; Plan of Tour, 6; Churches, 6; English Churches, 6; Museums and Picture Galleries, 6; Mosquitoes, 6; Postage, 6; Telegrams, 6; Programme of Routes, 7; Modern Books concerning Italy, 8	1-8
APPROACHES TO ITALY	9
FROM GENOA TO ROME (<i>via</i> Spezia, Pisa, and Civita Vecchia)	11
Spezia	12
Pisa	15
,, to Lucca and Pisa to Leghorn	23, 27
FROM PISA TO ROME (<i>via</i> CIVITA VECCHIA, by Rail)	28
BOLOGNA TO ROME (<i>via</i> ANCONA)	34
Ravenna	33
Castel-Bolognese to Ancona	38
Ancona	40
,, to Rome	47
Foligno	48
,, to Rome	64

	PAGE
FLORENCE TO ROME (<i>viâ</i> Arezzo, Perugia, and Foligno) ...	49
Arezzo ...	49
Cortona ...	52
Perugia ...	54
Assisi ...	60
FLORENCE TO ROME (<i>viâ</i> Siena and Orvieto) ...	67
Siena ...	68
Orvieto ...	78
ROME ...	82
Environs of Rome ...	185
FROM ROME TO NAPLES ...	198
Cassino ...	201
Capua ...	203
Caserta ...	205
FROM ANCONA TO NAPLES (<i>viâ</i> FOGGIA) ...	206
Loreto ...	207
Pescara ...	210
PESCARA TO AQUILA AND TERNI ...	210
Aquila ...	211
Ancona to Naples (<i>continued</i>) ...	215
Foggia ...	216
Benevento ...	217
NAPLES ...	220
Environs of Naples ...	292
Pozzuoli ...	296
Baiae ...	304
Misenum ...	306
Cumæ ...	307
Islands of Procida and Ischia ...	309
FROM NAPLES TO POMPEII ...	312
Vesuvius ...	313
POMPEII ...	318, 326
Castellammare ...	354
Sorrento ...	356
Capri ...	357
NAPLES TO SALERNO, AMALFI, PÆSTUM ...	361
Salerno ...	362
Amalfi ...	363
Pæstum ...	365
NAPLES TO BRINDISI (<i>viâ</i> POTENZA, METAPONTO, and TARANTO) ...	366
" " BENEVENTO (<i>viâ</i> NOLA and AVELLINO) ...	367
" " REGGIO (<i>viâ</i> METAPONTO) ...	383
" " REGGIO (<i>viâ</i> BATTIPAGLIA and the Coast) ...	383
ANCONA TO FOGGIA, BRINDISI, AND OTRANTO ...	369
Brindisi ...	373
Brindisi to Otranto ...	376
Bari to Taranto ...	377
Brindisi to Taranto, Metaponto, and Reggio ...	379
" " " " Naples ...	383

CONTENTS

vii

	PAGE
SICILY	387
Palermo	391
Environs of Palermo	396
Palermo to Segesta and Selinunte	403
" " Marsala and Trapani	405
" " Girgenti	407
" " Catania, Taormina, Messina	410
" " Messina by the Coast Line	426
Catania	410
Etna	413
Catania to Syracuse	416
" " Taormina	410
Messina... ..	422
Messina to Catania and Palermo	423
" " Palermo by the Coast Line	426
Lipari Islands	428
Tours in Sicily	420
CALENDAR OF FESTIVALS, FÊTES, FAIRS, ETC.	431-445
INDEX	447

APPENDIX.

LIST OF HOTELS AND ADVERTISEMENTS AT END OF BOOK.

	PAGE
FLORENCE TO ROME (<i>viâ</i> Arezzo, Perugia, and Foligno) ...	49
Arezzo ...	49
Cortona ...	52
Perugia ...	54
Assisi ...	60
FLORENCE TO ROME (<i>viâ</i> Siena and Orvieto) ...	67
Siena ...	68
Orvieto ...	78
ROME ...	82
Environs of Rome ...	185
FROM ROME TO NAPLES ...	198
Cassino ...	201
Capua ...	203
Caserta ...	205
FROM ANCONA TO NAPLES (<i>viâ</i> FOGGIA) ...	206
Loreto ...	207
Pescara ...	210
PESCARA TO AQUILA AND TERNI ...	210
Aquila ...	211
Ancona to Naples (<i>continued</i>) ...	215
Foggia ...	216
Benevento ...	217
NAPLES ...	220
Environs of Naples ...	292
Pozzuoli ...	296
Baia ...	304
Misenum ...	306
Cumæ ...	307
Islands of Procida and Ischia ...	309
FROM NAPLES TO POMPEII ...	312
Vesuvius ...	313
POMPEII ...	318, 326
Castellammare ...	354
Sorrento ...	356
Capri ...	357
NAPLES TO SALERNO, AMALFI, PÆSTUM ...	361
Salerno ...	362
Amalfi ...	363
Pæstum ...	365
NAPLES TO BRINDISI (<i>viâ</i> POTENZA, METAPONTO, and TARANTO) ...	366
" " BENEVENTO (<i>viâ</i> NOLA and AVELLINO) ...	367
" " REGGIO (<i>viâ</i> METAPONTO) ...	383
" " REGGIO (<i>viâ</i> BATTIPAGLIA and the Coast) ...	383
ANCONA TO FOGGIA, BRINDISI, AND OTRANTO ...	369
Brindisi ...	373
Brindisi to Otranto ...	376
Bari to Taranto ...	377
Brindisi to Taranto, Metaponto, and Reggio ...	379
" " " " Naples ...	383

CONTENTS

vii

	PAGE
SICILY	387
Palermo	391
Environs of Palermo	396
Palermo to Segesta and Selinunte	403
„ „ Marsala and Trapani	405
„ „ Girgenti	407
„ „ Catania, Taormina, Messina	419
„ „ Messina by the Coast Line	426
Catania	410
Etna	413
Catania to Syracuse	416
„ „ Taormina	419
Messina... ..	422
Messina to Catania and Palermo	423
„ „ Palermo by the Coast Line	426
Lipari Islands	428
Tours in Sicily	429
CALENDAR OF FESTIVALS, FÊTES, FAIRS, ETC.	431-445
INDEX	447

APPENDIX.

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COOK'S HANDBOOK

FOR

SOUTHERN ITALY, ROME, AND SICILY.

INTRODUCTORY.

Passports are not at present really required by British travellers on the Continent (except for visiting Russia and Turkey, and, under certain circumstances, Spain and Portugal); but at the same time a passport is frequently useful, in order to gain admission to certain museums, to obtain letters from the *Poste Restante*, and to establish identity wherever required. Passports may be procured, if desired, through Thos. Cook & Son, the cost being very trifling.

Language.—So many thousands flock annually over most of the routes described in this book that nothing save the mother tongue is absolutely essential. English is spoken in all the principal hotels, and interpreters may be met with at the principal railway stations. Of course a knowledge of Italian and French will prove of great advantage, and those who explore remote regions will find it indispensable, but no one need hesitate to visit Italy on the score of not knowing anything save English; and to these we would say, an hour or two spent in learning Italian numerals and common-place phrases will enable them to combat cab-drivers and others who might be disposed to take them in. We recommend those who do not know anything of Italian, and perhaps not much French, to purchase "The Tourist's Billings Conversational Guide," in English, French, German, and Italian, by Dr. J. T. Loth, or "Thimm's Self-Taught Library," Italian and French editions (sold by Thos. Cook & Son, Ludgate Circus, and at their branch offices).

Luggage.—As a general rule, travellers should take as little luggage as few packages as possible. For journeys on the Continent and beyond, only trunks of good quality should be carried. These should

be either of solid leather or of the strongest waterproof canvas, or compressed cane. If the latter do not wear quite so well as the solid leather trunk, there is nevertheless a saving effected in the cost of the registration, owing to their greater lightness. Locks should be of the best quality, and Gladstone bags, if likely to be registered, should have a lock at each end of the frame.

In Italy, only such packages as are properly locked will be accepted for registration; any others merely tied or strapped up will be refused, and must be securely sealed (*plombé*)—a troublesome process at the last moment. It is a good plan to see one's luggage through the Customs personally. Where, however, a large quantity of luggage may be required for a lengthy stay in any one place, this should be sent in advance by *Grande Vitesse*, through the Forwarding Department of Thos. Cook & Son.

Owing to the great risk of robbery *en route*, no money, jewellery, or similar articles of value should be packed in registered luggage, or in luggage sent by *Grande Vitesse*. In Italy, moreover, this is against the regulations; and in the event of anything being stolen in transit there is no remedy for the owner. As a general rule on the Continent, passengers are not allowed more hand baggage than can be placed in the net above their seats.

Passengers' Baggage Insurance.—Travellers using tickets issued by Thos. Cook & Son can have their baggage insured on payment of a small premium at their Offices in Great Britain. The insurance covers all risks of the loss of passengers' baggage, including loss by fire, theft, and pilfering whilst travelling by sea and land, also whilst staying at hotels, or travelling between hotels and railway stations, etc. Insurance can be effected for amounts of £20 and upwards. Jewellery, if not placed in the registered baggage, can be covered by this insurance. Full particulars can be obtained at any of our offices in Great Britain.

Baggage Forwarding Department.—Baggage, cargo, etc., will be collected by Thos. Cook & Son from any address, and stored, shipped, or forwarded to any part of the world. Baggage or effects of any description despatched by *Grande* or *Petite Vitesse* to all parts of the Continent at the lowest possible rates. Full particulars may be obtained from the Baggage Department, Ludgate Circus, and all Branch Offices.

Custom House Examinations are of a very mild nature, and the "one-trunk" tourist will rarely have to do more than open his portmanteau and close it again. It is safer, pleasanter, and wiser not to carry anything excisable, and so be able to assert boldly there is no prohibited article to declare. All the Italian towns have gates, and in passing them the traveller must declare that he carries nothing subject to duty, and he will be allowed to pass without trouble.

Money.—Travellers are recommended to carry any funds they will require on their journey in the form of Circular Notes, or Letters of Credit issued by Thos. Cook & Son, payment of which can be

obtained from their Branch Offices and Banking Correspondents. The Circular Notes are also generally accepted by Hotel Proprietors.

Travellers are also recommended to take with them a certain amount of Foreign Money, which they can obtain from the principal offices of Thos. Cook & Son. Remittances can be made by Telegram through their principal offices.

Foreign Currency is generally puzzling, and it will be well for tourists to familiarise themselves with the following tables:—

ITALY.

Monetary Unit—the *Lira* of 100 Centesimi. The money in general use is a paper currency in notes of—

5, 10, 25, 50, 100, 500, 1,000 lire.
Gold is invariably at a premium.

		s.	d.
Bronze—	5 centesimi	0	0½
"	10 "	0	1
Silver—	50 "	0	4¾
"	1 lira	0	9½
"	2 lire	1	7
"	5 "	4	0
Gold—	10 "	8	0
"	20 "	16	0

The principal circulating medium is Notes, with nickel and copper coins for the fractional currency. Gold is invariably at a premium.

Besides the National Notes there will be found in circulation Notes of the Banco di Sicilia, Banca di Napoli, and Banca Toscana; but these Notes are not readily accepted in some parts of Italy.

FRANCE.

Monetary Unit—the *Franc* of 100 Centimes.

		s.	d.
Bronze—	5 centimes	0	0½
"	10 "	0	1
Silver—	20 "	0	2
"	50 "	0	4¾
"	1 franc	0	9½
"	2 francs	1	7
"	5 "	4	0
Gold—	5 "	4	0
"	10 "	8	0
"	20 " The "Napoleon," or "Louis"	16	0

Notes are issued by the Bank of France for 50 francs, 100 francs, 500 francs, and 1,000 francs, and are the same value as gold.

The gold coins of France, Belgium, Switzerland, Italy, and Greece are accepted in each of these countries, also the Austrian gold coin of

20 francs. In France the Russian Imperial and the Spanish 20 peseta piece pass as 20 francs.

Caution.—*Southern American dollars, Roumanian, Spanish, and Sicilian coins are frequently passed on travellers by unscrupulous persons in giving change: such coins do not circulate in France, Belgium, Switzerland, or Italy, and are only of nominal value.*

Time-Tables.—The official time-tables of the railway companies should be consulted upon every available opportunity, as alterations are constantly taking place; and though such alterations are carefully watched, it is impossible for any general time-table to guarantee complete accuracy. "Cook's Continental Time-Tables and Tourist's Handbook" is published at 1s.; post free, 1s. 2d.

Time for Visiting Italy.—For nine months of the year Italy is enjoyable—namely, from September to May—but especially so in the spring and autumn months.

The beginning of September and the end of May are often very hot in Naples, Sicily, Rome, and Southern Italy generally, and the hot summer months are never favourable for travelling in Southern Italy. Part of March, April, and part of May are the very best months in Spring; October and November in Autumn (*see also pp. 86, 225*).

In making purchases at shops in Italy, remember that it is the custom of the country to ask considerably more than the seller will be prepared to take. Do not hesitate, therefore, to drive a bargain; and even the notice "Fixed Prices" need not always be read literally.

Fees are given by English and Americans with far too lavish a hand, and much annoyance is caused to other travellers, and injury done to the people in the countries visited, by this habit. Porters carrying luggage will generally make extortionate demands. Ask the hotel proprietor to pay what is a fair sum. At churches and galleries half a franc is quite enough for a couple of persons, as a rule, although this may sometimes be increased to a franc. A *sou*, or any small coin, is sufficient for the legions of beggars besetting one's way; and probably one franc put into the box of a local society for relief of the poor would be better spent than two francs distributed amongst them in *sous*. Make a rule of never going out without a supply of small coins, however, but never use them lavishly. Let the traveller make a favour of giving a *sou*, and he will be respected. Never give a *sou* to one beggar in the presence of another.

Cook's Hotel Coupons combine convenience and economy in travelling. They are available in nearly two thousand Hotels on the Continent and all over the World, and in no way confine or restrict the movements of the traveller. Each separate coupon calls for a definite object, as bedroom, with lights and attendance, or breakfast, or dinner. The tourist gives up the coupon calling for what he actually orders. For example, he may dine or sleep in Paris, and breakfast at Macon, or sleep and breakfast in one town, and dine in

the next, as best suits him. Unused coupons need be no embarrassment, as their value is refunded at Cook's London Office, less 10 per cent.

Friends travelling in company should always, if possible, occupy a double-bedded room. According to the Continental system of building, the small rooms with single beds are on the upper floors; and being more in demand than double-bedded rooms, persons who are willing to occupy the latter have always an advantage.

Travellers holding Cook's Hotel Coupons should inform Hotel proprietors of the fact on entering the house. The omission of this formality causes confusion in the cashier's accounts, and Hotel keepers, as a rule, bestow every attention upon those who adopt Cook's Hotel system.

The Hotel Coupons now in operation on the Continent of Europe consist of Four Distinct Series, and are specially arranged for the double object of meeting the requirements of travellers of various nationalities, and in accordance with the system of Hotel Management, which varies in different parts of the Continent.

Series **A** provides for *Bedroom, Lights, and Service, Plain Breakfast or Tea, Dinner at Table d'Hôte*, at the uniform rate of 8s., or 10 francs, per day.

Series **B** provides for *Meal Breakfast, Dinner at Table d'Hôte, Bedroom, Lights, and Service*, at the rate of 8s. 6d. per day.

Series **C**, or Full Board Series, provides for *Bedroom, Lights and Service, Plain Breakfast or Tea, Lunch at Table d'Hôte, and Dinner at Table d'Hôte*, at the rate of 10s. 6d. per day.

Series **R** also provides for full board, but at Hotels of the Second Class. These Coupons are issued at 7s. 6d., or francs 9.25 per day, and particulars, together with the separate list of Hotels at which they are available, are given in the Appendix.

The *Table d'Hôte* Lunch Coupon issued with Series **C** provides for the usual *Table d'Hôte* Lunch at Hotels where such is served, or for a lunch to the value of the Coupons at other Hotels on the list.

These are the ordinary features of Continental Hotel life, all else being regarded as extras, and as such they are left to be paid for by Cash.

Special Coupons are issued for high class hotels in Paris, Vienna, Rome, and other cities, at rates which may be obtained on application at any of the offices of Thos. Cook & Son.

Cook's Pension Tickets enable the holder to select any class of accommodation at rates based on a minimum stay of five days at Pensions in all parts of Great Britain and the Continent. The tickets are accepted at their face value in payment of accommodation at any of the boarding-houses or pensions named in the tariff-book supplied with them.

Cook's Travelling Coupons are now so well known and universally used, that they need but little description. Suffice it to say, that if there are advantages in knowing of cheap, comfortable, and well-recommended Hotels wherein to rest, there are a hundredfold more in having all the difficulties of travel made smooth. The most inexperienced may avail themselves of them without fear of not being

able to get on, and the most experienced take them as the simplest, easiest, and cheapest means of travelling.

Plan of Tour.—This must be fixed before starting, and when fixed, keep to it. Much time and trouble will be saved if *every day a programme is made for the morrow*; and this remark especially applies to large cities, as Rome, Naples, etc.

Illustrated Pamphlet Programmes of Cook's personally conducted Italian Tours may be obtained at any of Cook's Offices in Great Britain or on the Continent.

Churches should be visited in the morning, as they are then open free, and can be viewed with greater pleasure on account of the light. Moreover, it is a great saving in expense, as later in the day a fee is demanded or expected by the sacristan who opens them for visitors. Nowhere in the world can such glorious edifices be seen, such treasures of sacred and legendary art, such magnificence in architecture; and often those which are poorest in outside appearance are richest in internal decoration.

English Churches are not mentioned specially in this work as in every Hotel frequented by the English, notices are abundant in which time and place are recorded. Changes are often made, too, both as regards the place and the time, and no difficulty will be found in obtaining accurate information.

Museums and Picture Galleries are usually open from 10 to 4 o'clock. Government Collections are open Sunday and Thursday, gratis; other days at a charge of 1 franc. Artists and scholars, provided with Consul's certificate, are admitted free.

Mosquitoes abound in the autumn. See to it, therefore, that proper mosquito curtains are supplied. Shake them well before going to bed, and be satisfied that no intruders are within. Then "tuck up" the bed with the curtains, and peace may be insured. By no means let the window be open when a light is burning. Sal volatile and water alleviates the pain of mosquito bites, and reduces any swelling arising therefrom.

Postage.—Letters can be sent to France, Switzerland, Italy, etc., at 2½d. under the half-ounce. Twenty-five centimes for letters from those countries to England. Registered letters require a fee of 30 centimes. **Post Cards**, 10 centimes; **Reply Cards**, 20 centimes. **Parcel Post** exists between Italy and Great Britain, and Custom-house declaration must accompany each parcel. Rates, etc., may be ascertained at any post office.

Telegrams from Italy to foreign countries are charged as follows: Great Britain, 26 centimes; France, 14 centimes; Germany 14 centimes; Switzerland, 14 centimes; Austria, 6-14 centimes; Belgium, 19 centimes; Holland, 23 centimes; Denmark, 23 centimes; Russia, 42 centimes; Norway, 34 centimes; Sweden, 26 centimes per word, plus 1 franc for telegram of any length. To America, 3½ francs per word and upwards, according to the distance.

Pardons, Festivals, Fairs, Fêtes, etc.—Special information and list will be found on pp. 431-445.

Programme of Routes.

Thomas Cook & Son's Italian Tickets include an extensive series of over seventy different tours, embracing all the chief cities and Tourist Resorts of Italy and Sicily, and providing for all routes from London.

The space at our disposal prevents our giving here an adequate number of specimen tours, and as any selections would be meagre, and as the quotations would be liable to change, Tourists are invited to consult the current number of

"THE TRAVELLER'S GAZETTE,"

which is published monthly (price 3d.), and will be forwarded by post on application (price 5d). **Cook's** Special Programme of Italian Tours can be obtained gratis at any of their Offices. It contains a great choice of popular tours, but any other routes and itineraries that travellers may desire can be arranged by **Thos. Cook & Son's** system of Coupon Tickets.

I.—The book of Coupons beyond Paris must be stamped at the Paris Station, and at the various points in which the journey may be broken.

II.—The validity of Italian tickets from the time of their being stamped at Paris is from 30 to 60 days, according to the route chosen.

III.—All the tours can be worked in either direction, although, to avoid useless repetition, the itineraries are given in but one direction in the programmes.

IV.—**FIRST CLASS** signifies that the tickets procure first-class railway and saloon on steamboats; and **SECOND CLASS**, second-class railway and second cabin on steamboats, except when otherwise specially notified.

V.—Those Tickets affecting the Italian Lakes district will not be in operation between October 31st and April 15th.

Thomas Cook & Son's tickets are available for one or more passengers to travel by any train any day, and do not compel the holders to travel in parties.

Cook's Excursions in and around Rome, p. 184.

Cook's Circular Tours Rome-Naples-Rome, p. 206.

Cook's Excursions from Naples, p. 201.

Naples to and through Sicily, p. 224.

Modern Books concerning Italy.

Among the many interesting books on Italy and Sicily may be mentioned :—

Buckhardt's "*Cicerone*," translated by Mrs. A. H. Clough.
Freeman's "*History of Sicily*."

"*By the Waters of Sicily*," Norma Lorimer.

"*Etruria and the Etruscans*," Dr. S. Russell Forbes.

"*Hill Towns of Italy*," Egerton R. Williams.

"*Italian Journeys*," W. D. Howells.

"*Life on the Lagoons*," H. F. Brown.

"*Lives of the Italian Painters*," Mrs. Jameson.

"*Mount Vesuvius*," Prof. I. Logan Lobley.

"*My Tour in Italy*," A. Spühler, Leipzig.

"*Pompeiana*," Sir W. Gell.

"*Pompeii*," R. Wiau, New York.

"*Rambles in Naples*," I. C. Hare.

"*Rambles in Naples*," Dr. S. Russell Forbes.

"*Rambles in Rome*," Dr. S. Russell Forbes.

"*Romola*," George Elliot.

"*Ruins of Pompeii*," Dr. Dyer.

"*Sunny Sicily*," Mrs. Alec Tweedie.

"*The Makers of Venice*," Mrs. Oliphant.

"*Venetian Life*," Mrs. W. D. Howells.

"*Venice*," I. C. Hare.

"*Walks in Florence*," L. and S. Horner.

I. C. Hare.

"*Walks in Rome*," I. C. Hare.



APPROACHES TO ITALY.

AN almost endless variety of routes may be mapped out for visiting Italy. The principal routes may be concisely mentioned here, and fuller accounts will be found in the text of Cook's "**Northern or Southern Italy**," as the case may be. Specimen routes, giving an approximate cost of tours, and further information required can be obtained at any of Thos. Cook & Son's offices in Great Britain or on the Continent. Full particulars of train and steamer services will be found in Cook's Continental Time Tables and Tourist Handbook.

Viâ Paris.

London—Paris, *viâ* Newhaven, Dieppe, and Rouen.

London—Paris, *viâ* Dover and Calais.

London—Paris, *viâ* Folkestone and Boulogne.

There are three principal routes from Paris to Italy, namely :—

Paris—Turin, *viâ* Dijon and the Mont Cenis. Time occupied, 16 hours. A sleeping-car is available between Paris and Turin ; also a through first-class carriage, and compartment of lit-salon from Calais to Turin and Milan.

Paris—Milan, *viâ* Bale, Lucerne, and the St. Gothard. Time occupied, about 19 hours.

Paris—Genoa, *viâ* Marseilles, Nice, Mentone, and Vintimille. Time occupied, 27 hours.

A fourth but longer route is :—

Paris—Italian Lakes, *viâ* Dijon, Pontarlier, Lausanne, Rhone Valley, Brigue, and by diligence over the Simplon to Domodossola, etc.

Viâ Calais or Boulogne.

Calais or Boulogne—Italian Lakes—Milan, *viâ* Laon,

Bale, and the St. Gothard. This is a quick route, travellers being able to leave London by the afternoon service, and reach Milan the next afternoon. Travellers can also leave London *viâ* Calais at 11 a.m. A sleeping-car is available from Boulogne to Bale for the night journey; also a compartment of *coupé-lit-toilette*; and a dining-car.

Calais or Boulogne—Italian Lakes, *viâ* Laon, Bale, Coire; diligence over the Splügen to Chiavenna; railway to Colico, etc.

Viâ Holland, Belgium, and the Rhine.

London—Milan, *viâ* Harwich; steamer to the Hook of Holland; thence *viâ* Cologne to Bale, St. Gothard, Milan.

London—Milan, *viâ* Queenboro'; steamer to Flushing; thence rail Cologne and as above. Time occupied between London and Milan by either of these routes is approximately 35 hours.

London—Milan, *viâ* Dover; steamer to Ostend; thence rail *viâ* Metz, Bale, and St. Gothard. Time occupied, 29 hours. A sleeping-car is available between Ostend and Bale; also dining-car between Lucerne and Milan.

Viâ Cologne, Munich, Innsbruck, and Brenner Pass.

London—Venice, *viâ* any of the through routes to Cologne; thence rail to Mayence, Nuremberg, Munich, and Innsbruck, over the Brenner Pass to Verona and Venice. This is a delightful route to Northern Italy. Time occupied making the through journey, approximately 45 hours.

Routes to Italy.

Turin—Rome, *viâ* Genoa, Pisa, and Civita Vecchia. This is the most direct route. Time occupied, 16 hours.

Turin—Florence, *viâ* Genoa and Pisa. Time occupied, 11 hours.

Milan—Florence, *viâ* Bologna; 6½ hours.

Florence—Rome, *viâ* Arezzo and Orvieto; 5½ hours.

Venice—Florence, *viâ* Padua, Ferrara, Bologna; about 8 hours.

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FROM GENOA TO ROME.

Via Spezia, Pisa, and Civita Vecchia.

[Hotels—see Appendix.]


Several new lines of railway have been opened in recent years in Italy, but none of greater importance than that which connects Genoa with Spezia and Pisa by the far-famed route of the Italian Riviera, thus completing the connections of the Corniche Line with the coast route from Genoa to Rome. The distance between Genoa and Rome is about 312 miles, and the direct train performs the journey in twelve hours. The views throughout are charming; but unfortunately the beauties of the scenery are lost to railway travellers, owing to the numerous tunnels, of which there are seventy-two between Genoa and Spezia.

Between **Genoa** and **Pisa** the line combines the scenery of the carriage road and, on the right, the open sea with its exquisite bays and coast effects. The stations passed are *Shurla, Quarto, Quinlo*.

Nervi [Hotel—see Appendix], much frequented as a mild winter resort, surrounded with groves of oranges, lemons, and olives. It is patronised by Italians in summer for the sea bathing, and in winter by English and Germans. English Church Service in the Eden Hotel. Good hotels, pensions, apartments, most of which are closed in summer. English and German physicians. Electric tramway to Genoa. Pop. 6,000. Then *Bogliasco, Pieve di Sori*. **Sori** (fine view from lofty viaduct). **Recco**, very prettily situated, and good starting-point for the ascent of *Monte di Portofino* (2,100 ft.), from *Ruta Camogli*. Then through a tunnel in the rock forming the promontory of

S. Margherita Ligure, a pleasant quiet seaside town of 7,000 inhabitants, frequented as a winter residence by English and Germans. Hotels and pensions, some with gardens on the sea. The view is very fine on emerging from the tunnel, the Bay of Rapallo being skirted. The town of

Rapallo, also a winter resort, is quaint, its arcades and towers very picturesque. English Church Service in the Grand Hotel Royal. English physician. Good climate.



pleasant excursions. Pop. 10,000. Ascent of Monte Rosa. There is a pilgrimage church hard by, Madonna di Montalegro, with a picture alleged to be miraculous; a *fête* is held yearly, July 2nd, in honour of the miraculous arrival of the picture in Italy. Next *Zongli*, and through a most charming district abounding in lovely views to

Chiavari, another of those picturesque towns which can only be seen in Italy. It bristles with towers, and is beautifully situated in the centre of the bay. From Chiavari may be made the ascent of **Monte Perrona**, 5,700 feet. Then *Lavagna* and

Sestri Levante, which was formerly the terminus of the railway. It stands on a promontory, with the sea on both sides. [Hotel—see Appendix.] Good bathing here. Winter resort for nervous patients; charming walks. Good hotels. Lovely drive to Spezia by road. Then stations *Riva Trigoso*, *Moneglia*, *Framura*, *Bonassola*, *Levanto*, *Monte-rosso* (the coast is here of a more rugged character), *Corniglia*, *Riomaggiore* and

SPEZIA.

[Hotels—see Appendix.]

Spezia stands at the head of the Gulf of Spezia in a beautiful situation, between two fortified ranges of rocks, protected also by the Diga Subacquea, an embankment nearly two miles long, constructed in 1874. It is a favourite bathing and boating place, and the environs are delightful, notably Porto-Venere. Its most remarkable structures are the old citadel and the ancient castle of the Visconti. In the bay may be seen the strange appearance called *polla*, a hemispherical swell of the sea caused by a submarine spring of fresh water. The diameter of the *polla* is twenty-five feet.

Spezia (population 66,500) possesses one of the largest and safest harbours in Europe, and in recent years has become the great Dockyard and Arsenal of Italy, where the largest ironclads are made and repaired. The Royal Dockyard stands on an immense extent of ground, covered with modern docks, building slips, factories, engine-houses, etc., which can be visited, if permission be obtained by the British Vice-Consul. Spezia is situated in the midst of a

beautiful country, and is much resorted to by Italian families in the summer for sea-bathing, and by English families in winter for its moderate climate.

Spezia is well protected from cold winds, being surrounded on the land side first by hills from one to two thousand feet high, and behind these the Apennines. There are well-made military roads over the hills through delightful scenery; and there is a splendid promenade and public garden called the Marina, formerly occupied by Government coal yards and warehouses. The sanitary arrangements are good, and there is a copious supply of excellent water brought from the Apennines. Excursions to the mountains should only be made after consulting the police authorities. A British Vice-Consul resides in Spezia, and an English physician during winter.

Many pleasant excursions can be made by carriage or steamer, notably to Porto Venere, near the spot where Byron wrote much of his "Corsair," or on the North side of the Gulf to the Bay of Lerici, where Shelley passed his last days. English Church in the Hotel Croce di Malta.

Resuming the railway journey, station *Arcole* is reached; then **Sarzana** (population 11,700), an interesting old town with a chequered history, having been possessed by Romans, Florentines, French, and Suabians. There is a handsome Cathedral of white marble, and its castle and fortifications are extensive. (*Railway to Parma, 72 miles.*)

At **Avenza** (a little town with a large castle) there is a narrow-gauge coast line to Massa, and a branch line to

Carrara, a journey of twelve minutes. A pleasant town of 12,000 inhabitants, with an Academy of Fine Arts, studios, and theatre. From the arrival at Carrara at least four to five hours should be allowed for seeing the quarries and the studios. For the former the visit should, if possible, be made before two o'clock, as the workmen are then engaged in their labours. A private railway connects the marble stations in the different valleys. There are many wonderful things to see in Carrara, and the visitor will like to read in the midst of them a very choice thought of the late Charles Dickens:—

"Standing in one of the many studii of Carrara that afternoon—for it is a great workshop, full of beautifully finished copies in marble, of almost every figure, group, and bust we know—it seemed, at first, so strange to me

that those exquisite shapes, replete with grace, and thought, and delicate repose, should grow out of all this toil, and sweat, and torture! But I soon found a parallel to it, and an explanation of it, in every virtue that springs up in miserable ground, and every good thing that has its birth in sorrow and distress. And, looking out of the sculptor's great window, upon the marble mountains, all red and glowing in the decline of day, but stern and solemn to the last, I thought, My God! how many quarries of human hearts and souls, capable of far more beautiful results, are left shut up, and mouldering away: while pleasure travellers through life avert their faces as they pass, and shudder at the gloom and ruggedness that conceal them!"

In May, 1899, an English Limited Liability Company was formed to acquire quarries, or interests in quarries, to the number of two hundred, belonging to the principal owners and marble merchants in Carrara. The total share capital of the Company is £600,000, divided equally between ordinary and preference shares.

Returning to Avenza and resuming the journey by rail, the stations passed are

Massa with extensive quarries, rivalling those of Carrara, surrounded by a fertile country, picturesque castles, and enjoying a very mild climate. Beyond Massa come *Querceta*, *Serravezza*, *Pietrasanta*, **Viareggio** (near where Shelley was drowned in 1822), (p. 22), *Torre del Lago*, and then are seen the Leaning Tower, the Cathedral and Baptistry, and the traveller is at **Pisa**.



PISA.

[Hotels—*see* Appendix.]

English Church, Piazza S. Lucia, Via Solferino. 11 a.m., 3 p.m.

Theatres.—Rigio Teatro Nuovo. Good operas. Politeama Pisano.

Physicians.—Dr. Layfield (English), Via Caccilia, 16; Dr. Feroci (speaks English), Via della Faggiola, 2; Dr. Frediani (speaks English), Hotel Victoria.

Post Office and Telegraph Office on the left bank, below the Ponte di Mezzo.

Steam Tramways to **Marina**, from the railway station six times daily; to **Pontedera**, seven times daily; branch from Navacchio to **Caprona** and **Calci**.

Cabs.—By the course, 80 c., at night 1 fr., with one horse; by the hour, 1 fr. 80 c. Baggage, 20 c. each piece extra. With two horses one third more.

PISA (population about 27,000 in the town, and 27,000 in the district), the ancient rival of Florence, has dwindled down into a small provincial town, less than a fifth of its former size. The city, which equipped 120 ships for the first Crusade, which reduced the Emperor Alexius to submission, which sent out an expedition of 300 vessels, 35,000 men, and 900 horses for the conquest of the Balearic Islands, and which maintained mercantile colonies throughout Greece, the Levant, and Asia Minor, has now only half its former population.

Pisa, the *Pisæ* of the Romans, six miles from the sea, formerly stood at the journey-point of the Arnus and Auster, but the latter has now its own estuary. The origin of the town is lost in the dim shadowy records of

remote ages. It is said to have been known as a city before the foundation of Troy, 1600 years B.C., and to have been an important town when Rome was nothing but a group of mud hovels. It became a Roman colony B.C. 180, under the name *Colonia Julia Pisana*, and several Roman emperors erected in it temples, theatres, and triumphal arches, but nearly all trace of Roman occupation has disappeared. At the time of the Roman Conquest of England Pisa was the maritime rival of Venice and Genoa, being one of the greatest commercial cities on the Mediterranean. Early in the 11th century the inhabitants drove the Saracens from Sardinia, and took possession of the island, and in 1063 they entirely destroyed the Moorish fleet at Tunis. Their power culminated in the 15th century, when they governed the Italian coast from Spezia to Civita Vecchia. Before the end of the century, however, their power was completely broken, and the decadence of the city was rapid. It passed into the occupation of the Florentines, and thenceforward remained subject to them.

The ruin of this once powerful, wealthy, and prosperous city was due, like that of so many other Italian cities, to the incessant hostilities that raged among them. The great energy and genius which should have been employed for mutual advantage were wasted in frantic efforts at mutual destruction. Guelphs and Ghibelines, Bianchi, and Neri, deluged the streets with each other's blood, and the inevitable result has been the utter ruin, commercially and politically, of nearly all the contending populations. It is only the modern resuscitation of one Italy united and indivisible, which seems to promise anything like a revival of this once splendid and magnificent country. It is a good omen for Italy that at the very time when Italian unity has terminated the internecine feuds of ages, the commercial advantages which Italy once possessed should have been restored to her in a measure by the opening of the Suez Canal, which reopens to her the commerce of the East.

The Arno flows through the town, and is crossed by four bridges, the most important being the Ponte di Mezzo. The **Four Monuments** are in the Piazza del Duomo, at the extreme north-west of the town, and isolated from it. A more startlingly effective group of buildings it is difficult

to conceive. The railway station is at the extreme south of the town.

The hotels and business houses are situated on the north side of the Lungarno, the broad quays which extend from end to end of the town along both banks of the river.


It is "possible" to see the **Four Monuments** in a few hours, and those who do not intend to sleep in Pisa should leave their luggage at the station, take a cab or tram, or crossing the Arno on foot (Ponte Solferino), walk to the Piazza del Duomo. It is, however, a mistake, if time can be spared, to hurry over Pisa in this way. True, the "**Four Monuments**" are the great attractions, but there are many other sights the traveller would do well to visit and enjoy in this quiet, but interesting, old town.

The **Cathedral**, designed in 1063 by *Brunschetto* of Pisa, is in the form of a Latin cross. It is a magnificent structure of white and coloured marble, ornamented with relieves, columns, frescoes, mosaics, carving, and inscriptions. Restored 1597-1600; after a fire.

The *façade* is adorned with fifty-eight marble columns and three bronze doors, the work of *Domenico Parighiani* and *Maestro Angelo Serrano*, from the designs of *Giovanni Bologna Susini*, and *Orazio Mochi*.

The interior is a basilica, with nave and double aisles, and transept flanked by aisles; an elliptical dome surmounts the centre. One of the chief attractions in the nave is a pendant lamp, by *Porsenti*, which, by its swaying, suggested to Galileo the idea of the pendulum. Above the high altar is a crucifix by *Giovanni Bologna*, a remarkable work. The carved stalls in the choir by *Giuliano da Majano* are of great beauty, and several pictures are of great interest; notably *Sacrifice of Isaac*, *Entombment of Christ*, etc., by *Sodoma*. There are also fine examples of wood carving by *Andrea del Sarto*, among them *St. Agnes*. The pulpit, by *Niccolò Pisano*, also merits special attention.

The **Baptistery** (begun 1153), a beautiful building, circular, all marble. The interior is plain, but elegant, and contains a famous hexagonal (1260) pulpit by *Niccolò Pisano*. The **Echo** in the Baptistery is marvellously beautiful. The attendant will sound several notes, and the result is a glorious burst of harmony, which, while it is dying away, he will re-awaken, and the two echoes will be heard.



The **Leaning Tower** (belfry, campanile, clock tower) is, as everybody knows, one of the wonders of the world. It was commenced in 1174, by *Bonnano*, of Pisa. It is in eight storeys, nearly 180 feet high, 160 feet circumference at the base, and thirteen feet out of the perpendicular; an easy staircase of 294 steps leads to the top of the tower, from which there is a magnificent view.

Nothing can exceed the grace and lightness of the structure; nothing can be more remarkable than its general appearance. In the course of the ascent to the top the inclination is not very apparent; but, at the summit, it becomes so, and gives one the sensation of being in a ship that has heeled over, through the action of an ebb-tide. The view within, from the ground—looking up, as through a slanted tube—is also very curious. It certainly inclines as much as the most sanguine tourist could desire.

On some occasions the leaning tower is lit up by myriads of twinkling lights. This is a sight that the traveller should endeavour to see if possible (*see* Calendar, p. 438), for it is one of such singular beauty it can never be forgotten. The display (*Luminara*) comprises the following features. The six bottom storeys of the tower are lit up by a fringe of fire, while a number of lamps are placed behind the pillars, thus throwing them into bold relief, and giving the idea of a skeleton or transparent edifice. The whole is crowned by a blaze of light from the top of the tower.

Admission 50 c., but one visitor is not allowed to ascend alone.

The **Campo Santo** (open week-days, 1 fr.). Founded in the year 1200, after the loss of Palestine, whence Archbishop Ubaldo returned with fifty-three shiploads of holy ground, taken, it is alleged, from Mount Calvary, in which the devout might find burial. This earth was popularly believed to have the power of decomposing animal substances in seventy-four hours' time. The structure, which is similar in design to many kindred places in Italy, was designed by *Giovanni Pisano*. *Giotto Buffalmacco*, the *two Orgagna*, *Antonio Veneziano*, *Benosso Gossoli*, and others adorned with their works the walls with pictures, which have been insured. The arcades are supported by light columns with figured capitals. The visitor will do well to walk round the arcades first, to study the marvellous old

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frescoes, and the sarcophagi, and various sculptures, the latter being from the Etruscan and Roman up to some of the last works of Thorwaldsen, and even more modern artists. The most remarkable of the frescoes are those on the south wall, and of these the most famous are :

The Triumph of Death	<i>Andrea Orcagna.</i>
The Last Judgment	
Hell	<i>Bernardo Orcagna.</i>

Some of the frescoes are so much defaced, owing to long exposure, as scarcely to be discernible; but in many places there are traces remaining of fine old work, rough but vigorous.

On the north wall should be noticed a series of paintings by *Benozzo Gozzoli*. The History of David, Moses, and Aaron, Joseph, Jacob, and Esau, Isaac, The Tower of Babel, introducing the portraits of Cosmo de Medici, with his son and grandson. Just below the fresco of Joseph is the spot where Gozzoli was buried.

Among the more remarkable of the sculptures are :

SOUTH.—Several sarcophagi of very early date.

Monument of Andrea Vacca (Occulist)	<i>Thorwaldsen</i>
Madonna and Six Saints	<i>Tommaso Pisano.</i>

WEST.—Virgin and Child *Gioe. Pisano.*

Caritas and the Four Cardinal Virtues

Madonna *Orcagna. (?)*

Several good modern works. Bust of Cavour . *Duprè.*

NORTH.—Madonna (terra-cotta) . *Andrea della Robbia. (?)*

Egyptian Antiquities, and some ancient and beautiful sarcophagi.

EAST.—Monument of Count Mastiani (his widow

as Grief) *Bartholm.*

Monument of Catalani, the Singer *Costoli.*

Statue Nicolò Pisano *Saleni.*

Monument of Gregory XIII.

Early Christian Sarcophagi.

On the west wall will be seen a large **Chain**. It is a "monument to a dead enmity." In the wars between the Pisans and the Genoese, this chain was stretched across the mouth of the Pisan harbour, to prevent the entrance of the hostile galleys. The Genoese carried away part of

this chain, and part was sent to Florence. In 1848 this part was returned to the Pisans; and in 1860, when Pisa was united to the kingdom of Italy, the Genoese portion was returned, and, with great public rejoicings, the chain was hung up in the Campo Santo, "an emblem of reconciliation and perpetual amity between ancient foes."

The old **Academy of Arts** (*Accademia delle Belle Arti*) is situated in the Via S. Frediano. It was founded by Napoleon, and is now an Industrial School, its contents having been transferred to the **Church and Cloisters of S. Francesco**, which have been fitted up as the **Museo Civico**, containing sculptures, miniatures, tapestries, and amongst others the following paintings:—

S. Ursula	Bruno Fiorentino.
Madonna and History of the Virgin	Cimabue.
Christ on the Cross	Giunta Pisano.
Three Saints	Duccio da Siena.
Crucifixion of Christ	Cecco di Pietro.
S. Domenico	Traini Pisano.
Eight smaller Pictures of Saints	"L'Orcagna."
The Four Evangelists	"L'Orcagna."
Cartoons of Frescoes in the Campo Santo	Benozzo Gozzoli.
Madonna and Four Saints	Zenobio Macchiavelli.
Resurrection of Lazarus	Fra Angelico.
Small Madonna	Andrea del Sarto.
Two larger Pictures	
Enthroned Virgin and Saint (1600)	Sodoma.
Virgin and Saints (1500)	Fra Filippo Lippi.
Nativity of the Virgin	Beccafumi.
S. Sebastian (1500)	Botticelli.
S. Catherine	Lucas of Leyden.
Holy Father	Ghirlandajo.
Redemptor (much damaged)	Fra Angelico.
Our Saviour with Pilgrims	Gherardo delle Notti.
16 Choir Books with Miniatures.	
13 Original Sketches of Pictures now in the	
Cathedral (1700) by Conca, Cavallucci, etc., etc.	

Open daily 10 to 5, Sundays 10 to 4; admission from the garden, 1 fr.; good catalogue.

The **University** (*La Sapienza*) has been celebrated for its learning (built in 1490, extended 1543). Here the great **Galileo** taught for a time (1610). A monument to his

memory now adorns the court. Connected with the University is the **Botanical Garden**, well worth a visit on account of its antiquity, it being one of the oldest in Italy. A **Library** with the famous *Statute di Pisa*, contains 120,000 volumes and 4,000 manuscripts, **Museum** of Natural History, etc., etc. The University, attended by over 1,000 students, is provided with a staff of 60 professors.

Among the **Churches** which should claim attention are :

S. Caterina, which is beautifully situated in a large tree-shaded piazza. Erected 1253. Fine *façade* ; interior grand and striking.

S. Palo a Ripa d'Arno is perhaps the finest church in Pisa, and second only in architectural beauty to the Cathedral itself. The colonnade *façade* is very fine. Unfortunately, the beautiful frescoes of the interior have through neglect been allowed to fall into decay.

S. Maria della Spina was erected for the purpose of services for the benefit of those about to make a voyage. The name of the church is derived from the fact that a portion of our Saviour's crown of thorns is supposed to rest here.

S. Stefano ai Cavalieri, the Church of the Knights of the order of St. Stephen, contains a great number of flags and trophies taken from the Turks during the war in the Holy Land.

Among the **Palaces** are the **Palazzo de' Cavalieri**, close to S. Stefano, opposite which once stood the "Tower of Hunger," in which Count Ugolino and his children died of starvation (see Dante's "Inferno," canto xxxiii.).

The **Palazzo Lanfranchi**, where Byron lived, and which is supposed to have been erected under the direction of Michael Angelo. (Now Toscanelli.)

Palazzo Lanfreducci, which has now changed its name to **Uppezinghi**, was designed by *Cosimo Pagliani*.

The **Palazzio Agostini**, built of red brick, though in the Gothic style of architecture.

Palazzo Gambacorti is now used for the Custom-house (*dogana*), and the **Loggia de' Banchi**, by *Buontalenti*, for the Corn Exchange. The former contains many thousands of charters and other city documents.

Close to the little chapel of San Andrea, opposite the Ponte alla Fortezza, now a school, is the **House in which Galileo was born**. It consists of a range of unimportant

chambers, adjoining or forming part of the palace of the Scotta family. The room in which Galileo was born is a large square one, with rudely-built walls and a single window. The furniture is modern. Beneath the room is, and probably always was, a stable. Over the door of the house is a white marble slab, with the inscription, "Here was born Galileo Galilei, Feb. 18, 1546."

The Climate of Pisa is favourable for patients suffering from pulmonary complaints, being sheltered by the **Monti Pisani** from the E. and N.E. winds. The excursions near Pisa are numerous and picturesque, and many visitors who do not intend to reside there during the winter, make Pisa their headquarters for a shorter period.

To the **Marina**, or the **Bocca d'Arno**, 43 minutes by tramway from opposite the railway station.

To **Pontedera**, 12½ miles, fare 1 fr. 30 c., by steam tram outside iron town gate, near the station.

Outside the Porta Nuovo, about two miles towards the sea, is situated the **Cascine S. Rossore**, an old farm of the Medici, now the property of the King of Italy. Cattle, and camels, and horses may be seen, and amidst pine plantations there is good sport for the gun. Horse races are held here in March.

The Biblical student will be interested in visiting **S. Pietro in Grado**, opposite the Cascine, containing beautiful antique columns, a fine old basilica, marking the spot where the foot of St. Peter, it is said, first touched Italian soil.

On the coast, a mile or two beyond, lies **Gombo**, a small, but pretty, sea-bathing place, near where Shelley was drowned in July, 1822.

Viareggio [Hotel—see Appendix], about half an hour by rail, is a winter resort, with climate resembling that of Pisa. Here it was that the remains of Shelley were cremated in the presence of Byron and Leigh Hunt.

S. Giuliano, within a short drive of Pisa, is a charming health resort, whose waters are beneficial in cases of rheumatism, etc. The season is from May to the end of August, and the number of visitors is deservedly increasing.

The **Baths of Lucca** can be reached by train and diligence (p. 25).

The old **Carthusian Abbey** (La Certosa), 14th century,

is interesting, as well as the ruins of a castle in the same neighbourhood (Valle dei Calci, six miles from Pisa, steam-tramway to Calci).

1. Pisa—Leghorn (rail, 20 minutes), p. 27.
2. „ Lucca (rail, 35 minutes), p. 24.
3. „ Empoli, Florence, *see* N. Italy.
4. „ Civita Vecchia, Rome, p. 28.
5. „ Pistoja, Florence, *see* N. Italy.

(For further particulars of the route from Genoa to Pisa, see Cook's "Health Resorts" of the Riviera.)



LUCCA.

[Hotels—see Appendix.]

Luca, formerly the capital of the duchy, and now a province, with a population of 71,000, is situated in a fertile plain ; it is an interesting place, with a handsome Cathedral, and some churches founded more than a thousand years ago.

"Luca" is first mentioned in 218 B.C., and later was often visited by Cæsar, Pompey, and Crassus. After the fall of the Roman empire "Luca" was governed by princes of its own ; from one of these, Azon Marquis of Este, and the only sister of the Duke of Corinthia, sprang the royal and ducal families of Hanover and Brunswick.

The town is surrounded with ramparts, planted with trees, forming a delightful promenade. The streets are clean and well paved, the public buildings are well worth inspection, and the environs are charming. The principal things to see are—

The **Cathedral of S. Martino**, erected in 1070, which contains some admirable works of art. The rich *façade*, by Giudetto, dates from 1204. The stained glass in the side windows is modern, by *Pandolfo da Pisa*. The altar-pieces are by *Passignano*, *Zuccherò*, *Tintoretto*. The **Right Transept** contains the beautiful marble monument of Pietro a Noerto, by *Matteo Civitali* ; the Cappella del Santuario a Madonna by *Fra Bartolommeo*, greatly admired. In the Nave is a small chapel of marble. In the left aisle, altar-pieces and frescoes. The **Cathedral Library** contains a valuable collection of miniatures.

The **Church of S. Giovanni** dates from the 12th century. The *façade* is modern.

S. Romano, built in the 7th or 8th century, remodelled in the 17th, contains a monument and a recumbent figure of St. Romanus ; two fine works by *Fra Bartolommeo* have been removed to the Picture Gallery.

S. Frediano, a basilica of the 7th century, *façade* of the 12th century, with twenty-two ancient columns, contains old frescoes, ancient fonts, and pleasing altar-pieces.

Of the palaces, ancient or modern, the one most worth visiting is the **Palazzo Pubblico** in the Piazza Grande, open daily, free, 10 till 2 (except Sundays and festivals), other times 1 fr. On the first floor is a **Picture Gallery**, displayed in six rooms :—

First Room.—3. Holy Family, *Andrea del Sarto*. 15. St. Mark releasing a Slave, *Tintoretto*. 20. Crucifixion, *Guido Reni*. 40. Portrait, *Tintoretto*, etc. 46. Titian, Holy Family.

Second Room.—5. Madonna della Misericordia, *Fra Bartolommeo*. God the Father, with Mary Magdalene and St. Catherine of Siena, *Fra Bartolommeo*. Both pictures formerly in the Church of S. Romano.

Third Room.—1. Peasants and winter landscape. 18. Adoration of the Magi, *Gessi*. Portraits.

Fourth Room.—9. St. Barbara, *Botticelli*. 16. Madonna with Saints, *Lippi*. 15, 18. *Borgognone* Battle pieces.

Fifth Room.—School of Lippi and Pisano.

Sixth Room.—Modern paintings. 4. Carved stairs inlaid.

The **Galleria Mansi** in the Via Gallitassi, 171, contains a good private collection of paintings, principally by Dutch artists, to which visitors are admitted on application; small fee.

The **Libraries** are of great value, containing rare editions, manuscripts (including poems of Tasso), and early specimens of printing; the principal are the **Biblioteca Reale**, the **Archiepiscopal**, and the **Cathedral** libraries.

The **Railway Station** is close to the town, but cabs await passengers; fare 1 fr., baggage extra.

Post Office in the Palazzo Pubblico, or Provinciale.

Cabs. Per drive, 1 fr.; per hour, 2 fr., each additional hour 1 fr. 50 c.

Visitors should drive to the royal **Villa di Marlia** (gardens, fountains, etc.), the **Bagni di Nerone** (Roman ruins), the **Aqueduct**, with 459 arches.

The Baths of Lucca

are seventeen miles to the north of Lucca, and may be reached by carriage with two horses (15–20 fr.) in 2 hours, by steam-train and omnibus in 2½ hours, 3 fr., or by railway in 1 hour.

The Baths of Lucca are composed of several villages in the valley of the Lima, connected by shady walks. The principal village is **Ponte a Serraglio**, charmingly situated by the river, with hotels, casino, shops, carriages, and physician.

The various springs and bathing establishments, such as the Bagno Cardinali, the Bagno Bernabi, the Bagno Docebbasse, the Bagno Demidoff (for the use of the poor), will be found on the side of the hill overlooking the valley, or by the side of the Lima. The waters contain sulphates and carbonates of lime, carbonate of iron, and chlorides of sodium and magnesia; their principal beneficial action is on the digestive organs. About a mile up the river, by the right bank, are the beautifully situated baths at

Villa, and **Bagni Caldi**, the next villages, reached through avenues of chestnut trees, and provided with hotels, casino, English church, shops, English physicians, and chemist. English visitors frequent chiefly the hotels and apartments in La Villa. Season, May to October. The mud-baths are highly recommended for cases of gout and rheumatism.

The valley of the Lima is a healthy, cool summer retreat, abounding in pleasant walks and delightful excursions. The different springs vary in temperature from 88° to 130° Fahr.

Between Lucca and Florence, nineteen miles from the former, and thirty miles from the latter, is the station for the baths of

Montecatini. The bathing establishment, in which there is an hotel supplied by twenty-three saline springs, recommended for diseases of the digestive organs and the liver. The town of Montecatini is two miles from the baths, and about a mile to the north is the cave and bathing establishment of

Monsummano, supplied respectively with hot vapour and hot springs, recommended for rheumatism and cutaneous diseases.

Railway from Lucca to Viareggio, 14½ miles (p. 22).



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LEGHORN.

(Italian, *Livorno* ; French, *Livourne*.)

[Hotels—see Appendix.]

Post and Telegraph Office, corner Piazza Carlo Alberto and Via Vittoria Emanuele.

Theatres. Politeama Livornese, open all the year ; Giardino Eden, summer evenings ; and Teatro Goldoni, on State occasions.

British Consul, Mr. M. Carmichael.

American Consul, Mr. James A. Smith.

English Church, Via degli Elisi 9, service 11 a.m.

Scottish Church, Via degli Elisi 3, 11 and 3 in summer, 11 and 6 in winter.

Physicians, Dr. Pelligrini, Piazza dei Legnami 3 ; Dr. Cassuto, Piazza Magenta 9 ; Dr. Schintz, Via del Toro. All speak English.

American Dentist, Mr. W. E. Barnes, Scala Olandesi 2.

Electric Tramways from the station to the principal streets, and beyond the sea baths to Ardenza ; also to Antignans.

Steam Tramway to Montenero, a famous pilgrimage resort (4 miles).

Sea Baths. Several in the Viale Regina Margherita.

(Population, 100,000.) Leghorn is rather a commercial than a manufacturing town, notwithstanding that it has tanyards, ropewalks, soap and candle factories, and establishments for the manufacture of coral ornaments, woollen caps, etc., etc. Year by year it steadily prospers, and its population is rapidly on the increase. Up to the time of the Medici it was an unimportant place, but under their dynasty it was entirely reformed. It was their policy which led the oppressed and distressed from all parts to find a shelter here from persecution and civil war. And so it came to pass that, from Spain and Portugal, from England and France—in fact, from all quarters—came Adullamites, who settled and established a vast trading system, which has, however, never been so fully developed as at the present day.

Leghorn, being a free port, is the great mart for all foreign goods required in this part of the country. It is a busy, bustling place, especially in the neighbourhood of the ~~new~~ **Harbour**. The town is essentially modern, and is in striking contrast to other places in Italy ; having broad streets, handsome squares, a few really fine public buildings, and a 19th-century look everywhere.

In the summer season great numbers of visitors arrive here from Florence, Bologna, Rome, etc. ; the air being generally cool and pleasant, even during the heat of summer. In fact, the climate of Leghorn is good all the year round—not too cold in winter ; not too hot in summer.

From the harbour good sea views are obtained, with the islands of Elba, Gorgona, and Capraja in the distance ; and from the lighthouse a fine view of the town.

Outside the Porta a Mare are several well-fitted-up sea-bathing establishments, and a pleasant resort to see the life and fashion of Leghorn is the "Giardino dei Bagni," where, during the bathing season, a band plays daily. The town carries on a good trade in cotton, wool, raw silk, and grain, iron works, shipbuilding, oil mills, and glass works. There are British and American Consulates, English and Scotch churches.

The works of art in Leghorn are few. The most striking is a **marble group** of the Grand Duke Ferdinand I., and Turkish slaves, erected on the quay. In the Piazza Carlo Alberto there are statues of the Grand Duke Ferdinand III. and Leopold II., more remarkable for their size than their artistic excellence, and in the **Piazza Cavour** rises a marble statue of Cavour.

In the old **Protestant Cemetery** is the grave of Smollett, the historian and novelist, who lingered through the summer of 1771 in the neighbourhood of Leghorn, and died on the 21st October in that year. Here, too, is the grave of Francis Horner, the political economist, who died at Pisa, February 8, 1817. Near this cemetery is the permanent **English Church**.

There is not much to detain the visitor at Leghorn, but a pleasant day may be spent there, occupied in boating in the harbour (boat about 1 fr. 50 c. per hour) ; strolling through the Corso Vittorio Emanuele to the Piazza d'Armi, where the Palace, Cathedral, and Town Hall are situated ; and looking into the shop windows, which abound in curiosities and small works of art, especially in coral and alabaster ; the evening may be agreeably spent in the Giardino dei Bagni (fee 50 c.).

Tramways run through the town, and into the suburbs, to **Ardenza** and other pleasant districts. The famous pilgrim resort of **Montenero** is only four miles distant, and the sulphur baths of **La Puzzolenta** are about $4\frac{1}{2}$ miles to the east of Leghorn.

Steamers from Leghorn to Cività Vecchia, Naples, Sicily, Genoa, Island of Elba, Nice, Marseilles. (*See local time-tables.*)

FROM PISA TO ROME VIA CIVITA VECCHIA BY RAIL.

(207 miles. Express trains in 7 hours.)

The railway route passes through the Tuscan and Roman Maremma, following for a considerable distance the ancient Via Aurelia, constructed B.C. 109 by Æmilius

Scaurus, and commanding beautiful views of the coast. Stations, *Colle Salvetti, Fauglia, Orciano, Santa Luce.*

Cecina, where a short branch line diverges to Volterra. Between this station and Castagneto there is a good view of the coast of the old Etruscan **Populonia**, and beyond, the island of Elba.

Stations, *Castagneto, S. Vincenzo, and Campiglia Marittima.*

A pleasant excursion by rail (8½ miles) can be made from this station to **Piombino**, at the southern extremity of a fine promontory, offering a magnificent view over the sea to Elba, and on a clear day to the Island of Corsica.

A further excursion may be made to **Populonia**, the ancient Etruscan seaport of Popluna, a quaint town, crowning a high and precipitous eminence beside the sea. There is a picturesque mediæval castle here, and the views over land and sea are exquisite.

Resuming the journey from Campiglia towards Rome, the **Maremma**¹ is entered. It is a vast poisonous jungle and swamp, so unhealthy that from May to the end of October it is deserted by its inhabitants, who make their way into the hilly districts in the interior. All who remain are almost sure to be stricken with fever; for although the district is less poisonous than it was centuries ago, it is impossible to check the malaria.

Follonica, where are extensive works for smelting the iron brought from the island of Elba. Narrow-gauge railway to **Massa** (Marittima 16 miles), one of the largest towns of the district; population, 9,000; but both these places are deserted during the hot weather.

Stations, *Gavoranno, Monte Pescali.* Junction for **Siena** (p. 68).


Grosseto, the capital of the Maremma (population 7,000). (Branch line to **Asciano**, near Siena.) Collection of Etruscan vases, bronzes, urns, etc., in the Town Hall. Near Grosseto are the ruins of **Russellæ**, one of the twelve Etruscan capitals.

Station, **Talamone**. Fine view. It was here that Marius landed on his return from Africa, and where the Roman legions defeated the Gauls, B.C. 225. Etruscan antiquities abound in this district.

Station, *Albegna*, with salt-works.

Station, *Orbetello*.—Two short excursions can be made from this place; the first by omnibus to

• ¹ Marshy country contiguous to the sea.



Orbetello [Hotel—*see* Appendix], $1\frac{1}{2}$ mile from the station, a marine fortress, one of the most extraordinary places on the coast, and well worth a visit. The promontory, **Monte Argentario**, commands a magnificent view; the mountain has two peaks, on one of which is a monastery of the Passionists.

A further excursion can be made from Orbetello to **Cosa**, distant $\frac{1}{2}$ miles. The ruins of this ancient Etruscan town, with its well-preserved towers and walls, will be much appreciated by the archæologist.

The Tuscan Maremme ends in the neighbourhood of station *Montalto*, and the Roman Maremme commences.

Corneto is one of the most interesting towns along the entire route (population, 5,000). It can be visited from station *Corneto*, and a hasty glance at its curiosities obtained in about five hours, or an excursion may be made from Rome and back in one long day. Cathedral with frescoes. Municipal Museum, pottery, Etruscan urns, scarabæi, sarcophagi, etc. (adm. 1 fr.). *Palazzo Bruschi*, collection of Etruscan antiquities. The town is loftily situated, and the views are various and good. Corneto is the burial-place of the ancient Tarquinii, and the subterranean grottoes or chambers, in which are many curious paintings and decorations, are highly interesting. Some of the tombs are two miles from the town. Guide for the tombs, 4 fr.

Toscanello (the ancient Tuscania) can be reached from Corneto by diligence, 16 miles, three times a week, carriage 8 fr.; or from Viterbo, p. 81.

The next station to Corneto is

Civita Vecchia, once the Portus Trajani destroyed by the Saracens in 828. *Civita Vecchia* is a dull, uninteresting place, there being little to see except a lighthouse on a fortified island, and a prison where the convicts are at work. Population, 12,000.

The distance from *Civita Vecchia* to Rome is about 50 miles. The early part of the route is uninteresting, but it improves as Rome is neared. The best views are to the right, on starting, and to the left when approaching Rome.

Stations, *S. Marinella*, *S. Severa* (fine castle), *Furbara*, **Palo**, on the site of Alsium, where Pompey and Antoninus

Pius had their villas (branch line to *Ladsipoli*, a sea-bathing station much frequented by the Roman population), *Palidoro*, *Maccarese*, *Ponte Galera* (branch line to *Porto* and *Fuinicino*, p. 197), *Magliana*.

Just before reaching *Magliana*, glimpses will be obtained of the Roman Campagna ; as soon as *Magliana* is passed, the view enlarges. The Alban Mountains, the villas of *Frascati*, the Sabine Hills are clearly seen. Then come glimpses of the Eternal City. The *Tiber* is crossed by a stately iron bridge, the line of the city walls followed for some distance, a maze of ancient remains traversed, after which the train rushes through an opening in the walls, and the tourist is at *ROME*.

Rome (p. 82).



BOLOGNA TO ROME BY ANCONA.

The direct route from Bologna to Rome is *viâ* Pistoja, Florence, etc., and this route is fully described in "Cook's Northern Italy." Florence to Rome, *see* p. 67 of this volume.

BOLOGNA.

[Hotels—*see* Appendix.]

(*For description of Bologna, see Cook's "Northern Italy."*)

TRAVELLERS who intend to go direct to Ancona should endeavour to secure a seat on the left of the carriage.

Leaving Bologna the railway runs in a line with the old Roman road, Via Æmilia, for the first part of the journey. The stations passed are *San Lazzaro, Mirandola, Quaderna, Castel S. Pietro*—all in a district remarkable for its high state of cultivation.

Imola (*Forum Cornelii* of the Romans), population 32,500, is on the Santerno. It was an important place as a station on the Via Æmilia, and still more so in the Middle Ages, on account of its situation between Bologna and Romagna. It became subject to the States of the Church in 1509, under Pope Julius II. There is nothing to detain the traveller here. Imola was the birth-place of St. Peter Chrysologus, Archbishop of Ravenna; of Vassalva, the naturalist, and of Innocenzo da Imola, the painter, none of whose works, however, are to be found now.

Castel-Bolognese, so named from its fortress built by

the Bolognese in 1430, is only remarkable for its stronghold ; for a battle fought in 1434, when the Florentines obtained a great victory over the Milanese ; and for its being the junction for **Ravenna**.

Castel-Bolognese to Ancona (p. 38).

No traveller should omit a visit to Ravenna ; the distance is about 26 miles by rail, and the town will well repay the time spent in visiting it.

CASTEL-BOLOGNESE TO RAVENNA.

Stations, *Solarolo*, *Lugo* (great fair, Sept. 1-19) (junction for *Lavezzola*), *Bagnacavallo*, *Russi*, *Godo*.

RAVENNA.

[Hotel—see Appendix.]

(Population, 16,000, or about 63,500 including the provinces.) This city, one of the oldest in Italy, is full of interest, its treasures of ancient church decoration being marvellous. The see of Ravenna was founded by St. Apollinaris, a disciple of St. Peter (A.D. 44), and has sustained a respectable history from that time. It was once the mistress of Rome ; it is now little more than a provincial town. Many writers have extolled its strange beauty. It will be remembered that Lord Byron dwelt here for two years, and declared that no other town in Italy could compare with it. During his residence he produced several of his most important works.

The town is only three miles in circumference, and the objects of note are therefore at no great distance apart. It is quite possible to visit them in a day, although two days will by no means exhaust the interest of the traveller.

Ravenna, though now nearly five miles from the sea, was once a port of some importance. The Portus Classis was built by Augustus, and became one of the two great stations for the Roman fleet, Misenum being the other. Ravenna was the residence of several emperors of the West after the separation of the Eastern and Western Empires. Honorius came thither from Rome in 402. Theodoric the Goth, after the fall of the Empire, made Ravenna the capital of the kingdom, and for many years it remained under the dynasty of the Astro-Goths. When

the Goths were overthrown by Narses, that General was appointed by Justinian Exarch of Italy, and the city was ruled by exarchs for a period of nearly two hundred years. In the Middle Ages it became, like most other Italian cities, a republic; and during the strife of Guelphs and Ghibellines it had its own parties, headed by the two families Tarversari and Polenta. In 1440 the town was taken by the Venetians, and retained by them till 1509, when it was ceded to the Pope. In the year 1512, during the Italian war with France, a great battle was fought near Ravenna, in which it is said twenty thousand persons were killed, the French under Gaston de Foix opposing the Spanish and Papal troops. The battle was decided in favour of the French, but Gaston de Foix perished. Since then little of importance has occurred to Ravenna beyond the usual vicissitudes of Italian cities.

The **Cathedral**, rebuilt in the 18th century, retains scarcely any traces of the original, built by St. Ursus in the 4th century, except the campanile. The objects of interest in the church are :—

NORTH TRANSEPT.

Falling of the Manna *Guido Reni.*

In the Lunette above—

Melchizedec meeting Abraham *Ibid.*

Lunette above Sacristy—

Elijah fed by the Angels *Ibid.*

The High Altar contains a sarcophagus with the remains of nine bishops and silver cross of S. Agnellus.

In the **Sacristy** is the throne of S. Maximianus, composed entirely of ivory, and richly adorned with *bas-reliefs*.

Tombs of St. Barbatian, St. Rinaldus, and several valuable marbles.

The Cathedral once had a magnificent door of vine-wood, but only a few fragments now remain, and they are kept behind the Grand Door.

The **Baptistry** (*San Giovanni in Fonte*) is an octagonal building with two ranges of arcades in the interior, one rising above the other. It is said to have been founded by St. Ursus, in the 4th century, on the ruins of a Roman bath. The cupola is decorated with fine 5th-century mosaics, representing the Baptism of Christ, surrounded

by the Twelve Apostles. The Baptismal Vase is of white marble and porphyry.

The **Church of S. Vitale** is a magnificent basilica, erected in 526, in imitation of Sta. Sophia at Constantinople, in the reign of Justinian, on the spot where St. Vitalis suffered martyrdom; the interior, which has much suffered from injudicious restoration, abounds in elaborate mosaics and reliefs. The paintings in the dome are modern, and out of taste; the dome itself is made of earthen pots, a curious work, and this is the best of its kind. In the Choir, which is gorgeous as a piece of the Alhambra, and of great historical interest, the **Mosaics** represent the court of Justinian and Theodora. In the vault of the choir, the Saviour enthroned on the Globe; to the right, St. Vitalis the martyr; the left, St. Ecclesius, with a model of the church. Other mosaics found here include the Twelve Apostles, the Sacrifices of the Law, the Sacrifice of Abel, the offering of Melchisedec, Moses in Midian, Moses on the Mount, etc. Special attention should be paid to these mosaics, as they are among the greatest curiosities of Ravenna. Near the choir are the celebrated Greek *bas-reliefs* known as the Throne of Neptune. In the vestibule of the sacristy is a Roman *bas-relief*, representing a sacrifice. There are but few paintings of any value in the church; but the Roman and early Christian sculptures at the back of the church (North), near the monument of the Exarch Isaac, are valuable.

Near here (consult Sacristan) is the

Church of S. Nazario e Celso, known also as the **Mausoleum of Galla Placidia**. It was built by the Empress Galla Placidia, daughter of Theodosius the Great, and mother of Valentinian III., about the year 440, restored 1898. It is a mass of gorgeous mosaics, reliefs, and other decorations. The altar of alabaster is now in the Church of S. Vitale. The chief objects of historical interest are the three solemn sarcophagi, "the only Tombs of the Cæsars, Oriental or Occidental, which now remain in their original places."

I.—The Sarcophagus of Galla Placidia behind the high altar. It was possible till the year 1577 to view, through a small aperture in one of the sides, the corpse of the Empress, seated on a throne; but it was in that year

totally destroyed by fire, caused by children playing with a lighted candle.

II.—The Sarcophagus of the Emperor Honorius II., brother of Galla Placidia.

III.—Sarcophagus of Constantius III., her second husband, father of Valentinian III.

S. Maria in Cosmedin, an octagonal building, once the baptistery of the adjoining Arian church of S. Spirito. The dome represents the Baptism of Christ in the Jordan. The faded frescoes on the walls are 18th century.

S. Apollinare Nuovo was an Arian cathedral (500), built by Theodoric, but subsequently consecrated for Roman Catholic worship by Archbishop S. Agnellus. The marble columns, twenty-four in number, which divide the nave from the aisles, are from Constantinople.

The **Mosaics** on the walls of the nave are exquisite; they represent—

LEFT.—The town of Classis.

Virgins and Magi worshipping the Infant Saviour.

RIGHT.—Ravenna, with church of S. Vitale and palace of Theodoric.

A procession of twenty-five Saints receiving the blessing of the Saviour.

Besides these there are a great number of other mosaics; an Early Christian Pulpit; and the remains of S. Apollinaris, said to be preserved in this Church.

There are other churches in Ravenna well worth visiting, especially the Basilica of S. Giovanni Evangelista, near the Railway Station; Sta. Agata, near Porta Sisi, Sta. Maria in Porto, in the Corso, etc., etc.

The greatest object of interest in Ravenna to many is the **Tomb of Dante**, close by the church of **S. Francesco**, in which place his remains were originally interred. Opinions differ as to the taste in which the monument is erected, but the devotion which has been paid by genius at this shrine is beyond question. Chateaubriand, Alfieri, Byron, and many others have found new inspiration while paying their devotion here.

Dante died in Ravenna, 14th September, 1321, aged 56.

His mausoleum was erected in 1482 by Bernardo Bembo

of Venice, father of the celebrated Cardinal Bembo, from designs by *Pietro Lombardo*. It has twice been restored since that time. The remains of the poet were placed in the sarcophagus in 1865, when they were discovered in a chapel annexed to the church of S. Francesco, having been hidden there, it is presumed, in order that they might not be taken by the Florentines. The celebration of the sixcentenary anniversary of Dante's birthday, when the bones of the poet were placed in the urn in the mausoleum, was one of the grandest days in the history of Ravenna. The Latin epitaph upon the tomb is supposed to have been written by Dante himself.

In the public library is shown the visitors' book, formerly kept at the tomb. It contains many interesting entries, especially one by Pope Pius IX., on the occasion of his visit in 1857.

The **Archiepiscopal Palace** (admission 50 c.) contains the Cappella di San Pier Crisologo, Archbishop of Ravenna 449, born at Imola, a 5th century square-vaulted chapel adorned with ancient mosaics of saints, angels, etc. The archives number some 25,000 documents on parchment.

The **Accademia delle Belle Arti** (admission 50 c., to 2 p.m. only) contains pictures by local artists, *Gasari*, *L. Longhi*, *Colignola*, and others; also casts, busts, and statues from Canova's studio.

In the court of the Accademia is the entrance to

The **Monastery of Classe**, containing the **Municipal Collections** (open 9 4.30 week-days, *fête* days 9 3, free, no catalogue). In the lower rooms is the *National Museum*, containing specimens of Roman, Byzantine, Greek, and Etruscan architecture, inscriptions, and sculptures. On the first floor is the **Biblioteca Comunale**, containing 70,000 volumes and 700 manuscripts (admission daily, except Sundays, 10-2). The manuscripts include letters of Cicero, of Aristophanes, of Dante, prayer-book of Mary Stuart, etc. In other rooms are collections of bronzes, ivories, majolica, medals, minerals, etc., etc.

Byron's House (No. 295, Strada di Porta Sissi) is near the tomb of Dante. He resided here for eight months (1819), and then removed to the Palazzo Guiccioli, his whole residence in Ravenna being over two years.

The **Mausoleum of Theodoric**, or the *Rotonda*, is nearly half a mile beyond the Porta Serrato (across the

railway). It was built by the Emperor himself, and here he was buried; but when the Arians were expelled the Catholics scattered his remains, and robbed the tomb of its chief ornaments.

One of the greatest curiosities in the neighbourhood of Ravenna is the church of **S. Apollinare in Classe**, about three miles from the Porta Nuova. It is a magnificent basilica erected 534, restored 1779, and is considered by architects to be a noble specimen of Christian art. Steam tramway to Classe in summer, 60 c.; 35 c. train, or carriage 4 fr. (one horse) there and back. The traveller who journeys so far out should visit the **Pine Forest**, celebrated in the songs of Dante, Boccaccio, Byron, Rogers, etc. Many of the trees, however, have been destroyed by fire, and by severe winters.

Return to Ravenna by way of the Gothic church of **S. Maria in Porto Fuori**, a basilica with an open roof, built by Bishop Onesti, in fulfilment of a vow made during a storm at sea in 1096. There are some old frescoes in this church which have often been erroneously attributed to Giotto; they are probably by his pupils. The massive clock tower is supposed to be part of an ancient lighthouse, the harbour having been formerly situated where the church now stands.

Ravenna to Rimini.—A good carriage road, but no diligence. Railway, 31 miles, in $1\frac{1}{2}$ hours.

Ravenna to Forli.—Steam trams run four times a day between these stations, offering facilities for travellers going to Ancona, etc., to leave Ravenna a short time in advance, so as to enable them to visit the town of Forli.

CASTEL-BOLOGNESE TO ANCONA.

After the river Senio is crossed, the first station is

Faenza, population 22,500, and with commune 38,000, on the site of Faventia, where Sylla's victory over Carbo was gained. Sir John Hawkwood, the servant of Pope Gregory XI., captured and plundered Faventia in 1376. There are some interesting works of art in the churches. The Cathedral of S. Costanzo is a handsome early Renaissance basilica, begun in 1474.

On the first floor of the Gymnasium is the **Municipal Pinacoteca**, containing some good pictures.

In **Cathedral**, Holy Family . . . *Innocenzo da Imola*.
 In S. Maglorio, Madonna . . . *Giorgione*.
 In the Commenda, Virgin and Child, *Girolamo da Treviso*.
 St. John the Baptist (bust) . . . *Donatello*.
 In Capuchin Monastery, Madonna and St. John
Guido Reni.

Faenza claims to have introduced the manufacture of earthenware into Italy. The pottery manufactured here is known as Faience, although the term is now used to designate all kinds of fine ware.

Crossing the Lamone and the Montone,

Forlì is reached, population 16,200, including suburbs 41,000. It is a well-built town, with handsome palaces and churches, and is well worth a visit. The **Cathedral of Santa Croce**, an important edifice, rebuilt in the last century, is noted for a chapel, Madonna del Fuoco, the cupola of which is painted in fresco; subject, the Assumption of the Virgin. This fine work took *Carlo Cignani* twenty years to complete.

In the Church of S. Girolamo there are some fine frescoes by *Melozzo* and a Madonna by *Guido Reni*. The **Ginnasio Comunale**, in the Piazza Morgagni, contains the Municipal Art Collections, the principal attraction being the **Pinacoteca**, or *Picture Gallery*, in which, especially in the large room, there will be seen examples by *A. Carracci*, *Guercino*, *Francia*, *Palmezzano*, *Melozzo*, *Cignani*, *L. di Credi*, and others. The **Citadel**, constructed in 1860, is picturesque. It is now used as a prison.

Station, *Forlimpopoli*, the ancient *Forum Popilii*. Then the Savio is crossed.

Cesena.—Population 8,000, including suburbs 30,000; very prettily situated. It is one of the oldest Episcopal sees in Italy. S. Philemon was the first bishop, A.D. 92. Popes Pius VI. and VII. were born here; a statue to the former is in the Palazzo Pubblico, in the Piazza.

The **Cathedral**, the **Church of Santa Maria del Monte**, and the **Palazzo Comunale**, are the principal buildings.

The **Library**, founded by Domenico Malatesta Novello (1452), contains over 4,000 MSS. The *Pinacoteca* is in the same building. Some celebrated Sulphur mines are in the vicinity of Cesena.

The railway next crosses the Pisciatello; this river is supposed to be the Rubicon of the ancients. Stations, *Savignano*, *S. Arcangelo* (birthplace of Pope Clement XIV.), then the **Bridge of Augustus**, erected more than eighteen centuries ago. It is a magnificent structure, wonderfully preserved, and built entirely of Istrian marble. Formerly it connected the Via Æmilia with the Via Flaminia.

Rimini (population 14,000, including suburbs 38,000) is a delightful old town, pleasantly situated, half a mile from the Adriatic, between two rivers, and the tourist who has time will do well to halt here, as there is capital sea-bathing; and the town has many fine buildings and other objects of interest. Lodging-houses and a casino, with restaurant, etc., have been erected on the beach.

Rimini is on the site of Ariminum, an Umbrian city. In 269 B.C. it became a Roman colony, and it contains many memorials of Augustus, by whom it was greatly enriched. In 260 it became an Episcopal see. The town has belonged by turns to the Lombards, the Germans, the Venetians, and the Pope.

The **Cathedral S. Francesco**, built in the 14th century, was re-modelled from designs of *Leo Battista Alberti*, in 1450. On the south side of the nave are seven vaults or arches, in which are sarcophagi of eminent scholars and warriors who flourished in the time of Sigismund Malatesta. The church abounds in relics of the Malatesta family, among them the tomb of Sigismund.

The principal works of art in the other churches of Rimini are :—

In S. Giuliano, Martyrdom of S. Julian	. <i>P. Veronese.</i>
In S. Girolamo, Portrait of the Saint	. <i>Guercino.</i>

The **Piazza Giulio Cesare**, the ancient forum and modern market place. On a pedestal is an inscription, stating that it was here Cæsar harangued his army after the passage of the Rubicon; the truth of this statement is, however, doubtful. At a short distance is a chapel, covering a site consecrated by the preaching of S. Anthony. Another chapel near the canal marks the spot where S. Anthony, according to legend, caused the fishes in the water to lift up their heads and listen to his discourse.

The **Arch of Augustus** (*Porta Romano*) was erected to

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the Emperor in commemoration of the people's gratitude for the restoration of the Via Flaminia, B.C. 27. The medallions represent Jupiter, Minerva, Neptune, and Venus.

In the **Palazzo del Comune** Picture Gallery (fee, $\frac{1}{2}$ fr.) in the Piazza Cavour, there are several fine works of art.

Altar-piece	<i>Domenico Ghirlandaio.</i>
Pietà	<i>Gio. Bellini.</i>

The old palace of the **Malatesta** is now a prison. Everywhere in Rimini there are memorials of the Malatestas; and the tourist will doubtless recall the story of Francesca da Rimini, so pathetically told by Dante in the "Divina Commedia," and so ably translated by Byron.

The **Library**, in the Via Gambalunga, founded in 1617, contains 23,000 volumes.

The pleasantest excursion in the neighbourhood is to

San Marino, about fifteen miles distant, the seat of the smallest ancient republic in the world, this little municipality having maintained its independence more than 1,500 years.

San Marino was named from the Dalmatian mason who founded it in the 4th century. It covers an area of thirty-three miles, consisting chiefly of one mountain. Addison visited it in 1701, and described it in his book of Italian travels. It had then 5,000 inhabitants, a number which has doubled, according to the latest statistics. It has a standing army of 100, but the whole population capable of bearing arms are liable to militia service. San Marino boasts of a palace, a theatre, and several churches. Its political arrangements are, of course, on a very modest scale. Since 1872 San Marino has enjoyed the protection of Italy.

Proceeding towards Ancona, the line crosses the streams Marano and Conca. Stations, *Riccione* and *Callolica*, then through a tunnel over the Tavollo, and past the Villa Vittoria, where Queen Caroline of England resided, and **Pesaro** is reached.

Pesaro (population, 14,500, with suburbs, 21,000), the ancient *Pisaurum*, was formerly the capital of the province of Pesaro and Urbino; it was the birthplace of Pope Innocent XI. and Rossini. It was for some time the residence of Torquato and Bernardo Tasso, and a house is pointed out in which it is said Francesco Rimini resided.

The principal things to be seen in Pesaro are the

Prefettura, containing the archives; this was once the

palace of the Dukes of Urbino, and amongst other fine apartments contains a banquetting hall 110 feet long and 55 feet wide, with a painted ceiling. At the other angle of the piazza is the

Palazzo Municipale; and opposite the palace are statues of Rossini and Porticari.

In the Palazzo Almerici is the

Ateneo Pesarese, containing the Municipal collections. Admission, Sunday and Thursday free, 10 to 12; other days, fee $\frac{1}{2}$ fr., 10 to 2. In the Court and staircases are Roman and Christian inscriptions. On the First Floor, reliefs dating 1000 B.C., terra-cotta images, bronzes, coins, ivory carvings, and a splendid majolica collection; also a Natural History collection, and paintings. On the Second Floor is the **Biblioteca Olivieri** and the **Biblioteca Porticari**, together numbering 50,000 volumes and 2,000 MSS.

In the **Palazzo Mosca** are fifteen rooms, comprising furniture, pottery, and pictures bequeathed to the town. Admission, Sunday and Thursday, 11 to 3.

In the Church of **S. Spirito** there is a fine painting of

The Crucifixion *Luca Signorelli.*

In the Church of **S. Francesco**—

Madonna Enthroned (15th century) . . . *Giov. Bellini.*

Church of **S. Cassiano**—

S. Barbara *Simone da Pesaro.*

Near the **Lunatic Asylum** (*Ospizio degli Incurabili*) is a tablet marking the site of the house where Torquato and Bernardo Tasso lived.

Pesaro is situated at the mouth of the Foglio (which is crossed by an ancient Roman bridge), and has a small harbour; its principal manufactures are silk, pottery, glass, and wax.

Beyond the bridge, on the slope of an eminence called Monte Accio, is the Villa of Prince Albani, containing in several rooms fine stucco ceilings and wall frescoes by *Genga, Montovano, Bronzino*, and the brothers *Dossi*.

No one who visits Pesaro should fail to make an excursion to **Urbino**, which can be easily reached by diligence (twice daily) in about four hours.

Urbino is a decayed, interesting, and, under certain

aspects, picturesque old town, standing on a high cliff in the midst of bleak, barren mountains; it is celebrated as being the town in which the Montefeltros ruled with a splendour unequalled even by the Malatestas of Rimini; but the chief interest in Urbino is that it was the birth-place of Raphael Santi (born 1483; died at Rome 1520).

"There is scarcely a house, a street, or a church in Urbino that does not now wear a deserted and desolate aspect; even the grand palace of the Dukes, formerly not to be outshone in brilliancy by any Court in Europe, is tenantless or given up to base uses. Yet there still remain staircases, galleries, doorways, windows, and fire-places, rich in Raffaelesque ornaments, carved with a delicacy belonging less to stone than to ivory. It is by such details—sometimes a mutilated *bas-relief*, sometimes a broken arch or a defaced picture, scattered here and there about the city—that the traveller must be content to spell out the story of a bygone splendour. Even nature appears to have fallen into days of dejection; the vast palace, which seems ready to swallow up the small city, frowns over a landscape of barren grandeur; the mountains throw their jagged crags into the sky savagely, and when the sun sinks beneath the high peaks which tower above Cagli and Gubbio, the whole scene becomes inexpressibly solemn. Such was the cradle of the shadowed and sacred school of Umbria. The spirit of the spot must have been almost too sad for Raphael; there is nothing joyous now remaining, and we can well understand why the aspiring painter left his birthplace early and returned to it seldom.

"**Raphael's house**, which has recently been secured for the municipality, was originally purchased by the painter's grandfather for 240 ducats, a sum more than realised in a business of general luck-stering. Giovanni, the father, first merely helped in the concern, but afterwards, coming into possession of the family tenement, he further undertook the making of picture frames and gilt chandeliers, till at length his ambition carried him to painting and poetry. The original uses of trade still attach to the house and to the street; recently small wares were sold beneath the room in which Raphael was born. The house witnessed several stirring incidents in the family of Santi. On April 6, 1483, Raphael was born; on August 2, 1485, his elder brother died; on October 7, 1491, Raphael lost his mother; in 1492 his father, Giovanni Santi, an artist of considerable power, married a second time; and on August 1, 1494, the father died, leaving his son Raphael an orphan only eleven years old. The future painter, who had already, under his father's careful tuition, been well grounded in the rudiments of art, fell under the guardianship of two uncles, who forthwith placed their ward in the school of Pietro Perugino, then engaged in the Cambio at Perugia on the famous frescoes and woodwork which almost as a matter of course are made, even in the absence of all evidence, to play a part in the opening genius of the pupil.

"The interior of the house of Raphael, containing some twenty rooms, few of which are large enough for the studio of an artist painting figures life-size, probably preserves pretty much its original conformation. The staircase, the main walls, and the general distribution of the apartments, can scarcely have suffered much change. The

whole tenement, said to be a double house joined into one, does not seem to us more than sufficient for its multifarious uses—the keeping and the selling of miscellaneous shop stores on the ground floor, after the Italian usage, the comfortable habitation of the family, and the reception of guests on the *piano nobile* above, with certainly not more than ample provision for the painting of pictures, the writing of poems, and the studies of the young Raphael in the storey at the top and the premises behind. The only part of the house which can be said to be now in a habitable state, thanks to the kind efforts of the association of gentlemen who have come to its rescue by purchasing it, is the first floor, consisting of three apartments *en suite*. The middle of these, which in our modern houses would be called the drawing-room, served probably for the reception of guests as well as for the ordinary purposes of a dwelling. It is a spacious, cheerful room, twenty-seven feet square, with a brick floor, as usual in those parts, a handsome panelled ceiling, and an outlook of two windows on the street. But the chief interest naturally attaches to the smaller side room, in which Raphael was born. This, in common with the two adjoining front rooms, is now, by virtue of the recent purchase, made clean and put in order; a coloured dado rises from the floor, the walls above are decorated with engravings and photographs from Raphael's leading pictures and drawings. Altogether the arrangements are congenial with the associations of the spot. But more money, as we may take for granted, is wanted; a subscription book for aid to the good cause lies open in the room wherein Raphael was born."¹

It is probable that the large majority of tourists who visit Urbino will do so for the sake of seeing the house of Raphael, at No. 278, Contrada Raffaello, which contains engravings from Raphael's pictures. There are, however, several very interesting public edifices, monuments, and works of art which should by no means be omitted.

The **Ducal Palace** is a magnificent specimen of the early Renaissance. The corridors and rooms contain Roman inscriptions, sculptures of various periods, tapestries, carved doors, chimney-pieces, and a picture gallery, with works by Titian, Baroccio, Santi, Vite, Van Ghent, and others. Admission (daily), 9 to 12 and 2 to 4, 1 fr.

In the Churches, notice—

Cathedral.—S. Sebastian Baroccio.

The Eucharist Ibid.

Scourging of Christ *Piero della Francesca*.

S. Giuseppe.—Madonna *Timoteo della Vite*.

S. Francesco.—Several Pictures

Giov. Santi (Father of Raphael).

S. Francesco di Paola.—Resurrection *Titian*.

The Eucharist Ibid.

¹ From the *Saturday Review*.

In the **Church of S. Bernardino**, situate nearly a mile from the town, are the tombs of the Dukes Federigo and Guidobaldo Montefeltro.

Whatever may be omitted in Urbino, by no means should the traveller fail to ascend the height, once the **Fortress**, for the sake of its singular view.

Returning to Pesaro, and continuing the route to Ancona, the next town of importance is

Fano (*Fanum Fortunæ*), or Temple of Fortune. It has a triumphal arch, dedicated to Augustus, and subsequently to Constantine. Its theatre is remarkably handsome, and was once the most celebrated in Italy. It is a pleasant, cheap, and interesting bathing-place, and its works of art, of which the following is a brief epitome, are good :—

In S. Fortunato (cathedral), sixteen frescoes	<i>Domenichino</i> (restored).
Madonna and Saints	<i>Lodovico Carracci</i> .
In St. Croce, Madonna and Saints	<i>Giov. Santi</i> .
In S. Francesco, Monuments of the Malatestas.	
In S. Maria Nuovo, Madonna	<i>Pietro Perugino</i> .
„ Annunciation	<i>Ibid.</i>
In S. Paterniano, Betrothal of the Virgin	<i>Guercino</i> .
In S. Pietro, Frescoes	<i>Fiviani</i> .
„ Annunciation	<i>Guido Reni</i> .

The two handsomest churches are S. Fortunato and S. Pietro.

From Fano to Fossato, *viâ* Fossombrone and the Furlo Pass, by diligence daily in 12½ hours.

Beyond Fano, the Metaurus and Cesano are crossed ; station, *Marotta*.

Senigaglia (ancient *Sena Gallica*, a fishing town). Population, 6,000. A good and well-ordered sea-bathing establishment. The late Pope Pius IX. (Giovanni Maria, Count Mastai-Feretti), was born here, 1792 ; also, in 1784, Angelica Catalani, the celebrated vocalist. Senigaglia is celebrated for its fair, held annually in July.

Stations, *Case Bruciale* and *Falconara* (junction for Rome), *Ancona*.

ANCONA.

[Hotels—see Appendix.]

(Population, 30,000 ; including suburbs, 48,000.) Ancona (from *ancon*, an elbow, the shape of the neck of land on which it is built) was founded by Syracusans who fled from the persecutions of Dionysius. The Romans occupied the town B.C. 268. Trajan caused the fine harbour to be built, and it became one of the best naval stations of the Romans on the Adriatic. In the Middle Ages Ancona was a republic, but passed into the possession of Pope Clement VII. in 1532.

In later years the town has seen many vicissitudes. In 1797 it was taken by the French, and retaken by the Austrians two years later.

In 1805 the French took it again, but in 1815 it was surrendered to the Pope, and was retained by him till 1860. At the end of that year it was occupied by the Italians.

The **situation** of Ancona is very beautiful ; it is built in the form of an amphitheatre, on the slope of two hilly promontories. The **Harbour** is protected by two moles, one raised by the Emperor Trajan, and the other, modern, built by Clement XII. On the ancient mole (N.) is a **Triumphal Arch**, built of marble in A.D. 112. An inscription records that it was erected by the Roman Senate to commemorate the completion of the works initiated by Trajan. On the new quay, built by Clement XII., there is another triumphal arch (designed by *Vanzetti*), but it is poor in comparison with the Arch of Trajan.

The streets of the town are, with one or two exceptions, narrow and somewhat dull, but the surroundings are exceptionally good, and Ancona is worth a visit if only to stand on the citadel (or, better still, on the heights above it) and take in the charming view of town and harbour.

Ancona is more a commercial town than a tourists' resort. Many of its buildings, however, are curious and interesting, and it is celebrated as being the place where the most beautiful women in Italy may be seen.

The **Cathedral** (of S. Ciriaco, first bishop of Ancona) is on the site of a former temple of Venus, some columns of which are built into the present church. It is a curious

building, in the form of a Greek cross, in a mixed Lombard and Oriental style of architecture. Notice specially the fine Gothic porch, the front columns of which are borne on red lions. The **Crypt** is well worth a visit.

The **other churches** of interest are S. Francesco, S. Agostino, with handsome Gothic porches, S. Maria della Piazza, with a very remarkable *façade* (Romanesque-Lombard), and S. Domenico, containing a Madonna and Saints by *Titian*—a fine work, but injured.

The **Exchange** is a singular building, designed by *Tibalbi*.

Adjoining the Church of San Domenico is

The **Museum**, containing on the Upper Floor a small but good collection of pictures of the Venetian School, and on the Ground Floor an Archaeological Museum of Roman antiquities, coins, bronzes, pictures, etc. (Open 10 to 1; fee $\frac{1}{2}$ fr.)

A pleasant **Excursion** can be made from Ancona to **Monte Conero** (9 miles). Fine views and handsome Camaldulensian Monastery. Other excursions may be recommended to **Osimo** (p. 207), or to **Loreto**, by the Ancona-Foggia railway (15 miles), the celebrated resort of pilgrims (p. 207).

POST AND TELEGRAPH OFFICE, Piazza Roma.

BRITISH VICE-CONSUL, E. A. Kane.

THEATRE, Piazza del Teatro.

CABS. Per course, 1 fr.; per hour, $1\frac{1}{2}$ fr. one horse, 2 fr. two horses. Beyond the town, 2 fr. 50 c. and 3 fr. 50 c. per hour.

TRAMWAY from the Station to the Piazza del Teatro.

Steamers run from Ancona to Venice and Trieste, also to Brindisi, Athens, etc.

Ancona to Loreto, p. 207.

Ancona to Foggia and Naples, p. 206.

Ancona to Foggia and Brindisi, p. 369.

FROM ANCONA TO ROME.

The line follows the Brindisi mail route as far as *Falconara*. Here it diverges to the south-west, and crosses the river Esino at *Chiaravalle*.

Jesi (anc. *Esis*) is a thriving manufacturing town, with 24,000 population. Emperor Frederick II. born here

(1194), also *G. Spoulini*, composer (1778). Cathedral of S. Septimius, the first Bishop of Jesi, in 308 A.D.* Along the contracting valley of the Esino, crossing the river twice, we pass to *Castel Planio*, and then to *Serra S. Quirico*, where the mountains close in and form a wild ravine. Through Monte Rosso by a tunnel, and several times across the river, the train passes to the valley of Fabriano, and arrives at *Albaccina*.

Matelica is near this station. Church of S. Francesco, with pictures by *Palmezzano* and *Eusebio di S. Georgio*. Palazzo Piersanti, with picture gallery. The next station is

Fabriano, celebrated for its paper manufactures. Near sites of ancient *Tuficum* and *Attidium*. Town Hall with ancient inscriptions. Campanile. Churches contain paintings by *Gentile da Fabriano* and others of that school. Ivory collection belonging to the Marchese Possenti. A prosperous town of 9,000 inhabitants. Railway to *Porto Civitanova*.

From Fabriano may be visited by road (nine miles) **Sassoferrato**, birthplace, in 1605, of *Giambattista Salvi*, surnamed *Sassoferrato*, celebrated historical painter, especially noted for his Madonnas. Some interesting churches and pictures are found in this town. Ruins of ancient *Sentinum*, rendered memorable by the self-sacrifice of the Consul Decius, in the decisive battle whereby Rome became mistress of Italy, B.C. 296.

After leaving Fabriano, the railway tunnels the central chain of the Apennines, and reaches **Fossato** (junction to Arezzo), then passes along the valley of the Chiascio to *Gualdo Tadino*, Church of San Francesco, altar-piece by *Nicolò da Foligno*, 1471. Passing **Nocera** station (anc. *Nuceria*), with mineral springs and summer health resort on the slope of Monte Pennino, we cross several bridges, pass through a tunnel, and reach

FOLIGNO.

Anc. *Fulginium*. (Pop. 23,000, including suburbs.) Buffet at the station. In 1281 destroyed by Perugia, in 1439 annexed to Papal States. Damaged by earthquakes, 1832, 1839, 1853, 1854. A school of painting (*Nicolò Alunno* and others), 1460-1500, arose here. **Cathedral of S. Felixiano**, with Romanesque *façade*, 12th century. **S. Anna**. **S. Nicolò**; Coronation of the Virgin, etc., by

Nicolò Alunno. **S. Maria infra Portas**, 8th century; frescoes by *N. Alunno*. **La Nunziatella**; Baptism of Christ (fresco), by *Perugino*. **Chapel of Palazzo del Governo**; frescoes by *Ottaviano Nelli*. **Abbadia di Sassovivo**, four miles east of Foligno; cloisters, 1299. **Bevagna** (anc. *Merania*), on Clitumnus, five miles west; remains of amphitheatre and other antiquities. **Montefalco**, on heights, seven miles from Foligno; several churches with good pictures. **Church of San Francesco**, frescoes by *Benozzo Gozzoli* (1452), and in chapel frescoes by *Tiberio d'Assisi* and *Lorenzo da Viterbo*. **Church of S. Fortunato**, frescoes by *Benozzo*, 1449. Views from the heights very fine.

From **Foligno to Rome**, p. 64.

FLORENCE TO ROME.

By Arezzo, Perugia, and Foligno.

[The journey, 232 miles, may be made in ten hours express. A week may, however, be spent to advantage in visiting the principal places of interest along the route.]

For description of **Florence**, see Cook's "Northern Italy," and "Cook's Handbook to Florence."

As the train leaves Florence, it skirts the city, affording pleasant views, and thence runs to the *Porta S. Croce*—the first halting-place. The valley of the Arno, the heights of Fiesole, and many interesting spots in the suburbs of Florence, are passed, and then the following stations:

Compiobbi, *Pontassiere* (where visitors from Florence alight to visit Vallombrosa). The scenery about here is exceedingly beautiful. *Rignano*, *Incisa* (with a fine fortress), *Figline*, *S. Giovanni* (birthplace of *Masaccio* and *Giovanni da S. Giovanni*, two celebrated painters), *Montevarchi*. After this a series of tunnels, *Bucine*, *Laterina*, *Ponticino*, and *Arezzo*.

AREZZO.

(Pop. 16,000), walls three miles in circuit, with four gates. Has manufactories of woollens and pins, and produces the celebrated wine "*All'aticcio*."

This city (anc. *Arretium*) was one of the wealthiest and

most populous in ancient Etruria. It opposed the power of Rome in frequent wars till B.C. 310, when it became allied with that city. Subsequently it joined with other rebel states against the Roman power, and was destroyed by Sulla. It was, however, again colonised, and became prosperous. The town was celebrated for the manufacture of red vases of superior quality. As the Roman power broke up, this city, like many others, was devastated by Goths, Lombards, etc. It was included in the great empire of Charlemagne; at one time bishops of Arezzo were feudal counts, ruling in the name of the emperor. In the 11th century the city rebelled against the imperial yoke, and became a republic. It suffered much during the long struggles of the Guelphs and Ghibellines. In 1384 the famous condottiere, Ingelram de Coucy, plundered the city, and sold it to the Florentines for 40,000 florins. Except during one or two intervals of unsuccessful revolt, finally suppressed by Cosmo de Medici, Arezzo formed till recently a part of the Tuscan Duchy. It was stormed by the French in 1800.

C. Cilnius Mæcenas, the patron of literature, immortalised by Horace and Virgil, was born at Arretium. He was the friend and confidential adviser of the Emperor Augustus. Petrarch was a native of Arezzo. On passing through the city in after years, the poet was waited on by a deputation of notabilities to show him the house of his birth. "It was a small house," says Petrarch, "befitting an exile, as my father was." He was informed that the owners had been about to make some alterations in it, but the authorities interfered, and caused the whole to be preserved as it was on the occasion of his birth, which had given to Arezzo its chief claims to the remembrance of posterity. The house is situate near the entrance of the *Via dell' Orto*, indicated by a long inscription. Other celebrated natives of Arezzo were: *Vasari* (painter), *Cesalpini* (botanist), *Spinello Aretino* (painter), *Pietro Aretino* (satirist), *Guido Aretino* (musician), *Leonardo Aretino* (historian), *Margaritone* (painter and sculptor), *Count Villoria Fossimbrone* (statesman), *Pietro Benvenuti* (painter).

The Italian Gothic **Cathedral**, with *façade* unfinished, was begun in 1277; additions were made in 1390; and the *façade* has been recently restored. The interior contains:—

Stained Glass Window (16th century),

Scenes in life of Bishop Tarlati. *Guillaume de Marseille.*

Tomb of Gregory X. *Margaritone.*

On High Altar, Sculptures, etc. (1286) . *Giovanni da Pisa.*

Tomb of Redi (1698), poet.

Chapel of Madonna del Soccorso, and Altars.

Left Aisle, at the east end, S. Magdalen, fresco by *Piero della Francesca.*

Tomb of the warlike Bishop Tarlati di Pietrinola, representing his life and death, in sixteen sections.

Supposed from designs of *Giollo*, executed by *Agostino* and *Agnolo da Siena.*

Other churches in Arezzo are :—

S. Maria della Pieve (11th century). On site of Temple of Bacchus. Tower and peculiar *façade*, 1216. Ancient sculptures over door.

S. Bernardo. Frescoes in quadrangle . . . *Uccello.*

L'Annunziata. A fresco over door . . *Spinello Arcello.*

S. Bartolommeo. A fresco . . . *Jacopo da Casentino.*

S. Domenico. Frescoes *Spinello.*

S. Francesco. (Founded 1322.) In Choir, frescoes : Legend of the Cross *Piero della Francesca.*

On Ceiling, Evangelists . . . (attrib.) *Bicci di Lorenzo.*

Chapel of Archangel Michael, frescoes (damaged) *Spinello.*

SS. Annunziata : handsome Renaissance building—elegant dome vaulting, stained glass.

The **Palazzo Pubblico** (1322), much altered, with numerous armorial bearings, is now a prison. The **Palazzo Comunale**, in the Cathedral Square, is similarly adorned. The **Loggia**, erected by *Vasari*, containing a theatre and custom-house, has a fine portico 400 feet long. A statue of the worthy scholar and statesman, Count Fossimbrone, stands near the church of San Francesco, and one of Ferdinand III. in the Piazza. The **house of Vasari**, containing works of that painter, is in the Via S. Vito.

The **Museum** (open daily 9 to 4, fee $\frac{1}{2}$ fr.) is in the cloister of the Fraternità della Misericordia. A collection of minerals and fossils, coins, ancient and modern bronzes, inscriptions, reliefs, antique utensils, mediæval and antique seals, majolicas, cinerary urns, antique vases, etc., arranged in nine rooms. The **Municipal Picture Gallery** is on the

Second Floor. The Town Library is also in the same building.

The **Badia di S. Fiora** contains, in library, formerly the refectory :—

The Banquet of Ahasuerus *Vasari.*

POST OFFICE, Piazza Principe Amadeo.

THEATRE, Piazza Umberto Primo.

CABS. Per hour, 2 fr. ; per course, 1 fr. ; luggage extra.

Railway to Fossata.

Diligence to Monte Sansavino, 12½ miles.

A beautiful view of the town and cathedral of Arezzo presents itself as we continue the railway journey. Then comes a tunnel and stations, *Frasinetto* and *Castelfiorentino*. The valley of the Chiana, once a lake, and until the middle of last century an unhealthy morass, was drained by Count Fossimbrone on the plans of *Toricelli* and *Viviani*. It is now richly cultivated, and the Chiana, which flowed into the Tiber, empties itself into the Arno. The next station is *Cortona*, at the foot of the hill on which the town stands. Omnibus, 1 lira.

CORTONA.

A town of 4,000 inhabitants, splendidly situated on a hill (2,170 feet), 2¼ miles from the station. (Shorter road for pedestrians.) Well worthy of a visit. Originally an Umbrian, and afterwards one of the twelve confederate Etruscan cities, then a Roman colony, and, after various vicissitudes, became an appanage of Florence in 1410. *Luca Signorelli* (1439-1521), *Pietro Berrettini* (1596-1669), were among the artists born in Cortona.

Cathedral, attributed to *San Gallo*, altered in the 18th century by *Alessandro Galilei*.

In Choir, Descent from the Cross *Luca Signorelli.*

Last Supper *Ibid.*

In Sacristy, Madonna *Ibid.*

Left of Choir. Ancient Sarcophagus (Dionysius and Amazons).

Opposite the Cathedral is the **Baptistry** or **Church of the Jesuits** (al Gesù), which contains

- The Conception *Luca Signorelli.*
 The Nativity *Ibid.*
 Annunciation and two Predelle *Fra Angelico da Fiesole.*
S. Agostino. A Picture *Pietro da Cortona.*
S. Domenico. (13th century.)
 Coronation of the Virgin *Lorenzo di Nicolò.*
 Madonna with Saints and Angels *Fra Angelico.*
 Assumption *Barolomeo della Gatta.*
Compagnia S. Nicolo. Madonna
 and Saints, frescoes *Luca Signorelli.*
 Altar-piece, Body of Christ, etc. *Ibid.*
S. Margherita, Church and Monastery,
 Gothic *Nicolò and Giovanni Pisano.*

Tomb of S. Margherita (13th century). Silver font and gold crown, given by Pietro da Cortona. Fine views from the garden.

The **Fortezza** (2,165 feet) should be visited, to enjoy the grand prospect, only broken by the mountains at the back (Alto di San Egidio, 3,432 feet).

The **Palazzo Pretorio** contains the **Museum** of Etruscan antiquities (admission 1 franc for a party; free Sundays and *fête* days) with remarkable bronzes, urns, inscriptions, votive offerings, etc. A circular Etruscan candelabrum for sixteen lights, with numerous mythological designs, is the gem of the collection. Notice also an encaustic painting, Polyhymnia. In the adjacent Ponbuni Library a fine MS. of Dante is preserved. The private collection of Signor Colonnese in the

Palazzo Madama, near the Municipio, is sometimes accessible on presentation of passport or visiting-card. It contains a Nativity, and a half-length St. Stephen, by *Luca Signorelli*, and various other pictures.

The Town Walls, ancient Etruscan work in huge blocks, should be noticed. Most of the gates are traceable. There are other ancient remains of interest, Etruscan tomb, Roman baths, ancient vault, etc.

Leaving Cortona, the railway soon brings us to *Terentola* station on the

Lago Trasimeno, the scene of the victory gained by Hannibal over the Consul Flaminius in 217 B.C. After three hours' slaughter, 15,000 Romans were left dead on the

field. The brook, since called, in consequence, the Sanguinetto, ran red with streams of blood.

The lake is thirty miles in circumference, contains three small islands, and abounds in fish and wild fowl.

A castle on an eminence overlooks the west side.

The next station reached (after passing through a tunnel) is *Passignano*, at the entrance to the defile where the battle took place. Two more tunnels. *Magione*, with mediæval watch-tower. Long tunnel. *Ellera*, view of Perugia to the left on the heights.

PERUGIA.

[Hotels—see Appendix.]

From the station, electric tramway to town, 30 c.; baggage extra. (Population, 20,000; including suburbs, 51,000.) Perugia is situated on lofty hills, 1,706 feet above the valley of the Tiber. It is surrounded by walls in the form of a polygon, six miles in circumference. A few streets are wide, and the squares, etc., contain many massive old buildings. **English Church service in the Grand Hotel.** Visitors wishing to make a stay in this beautiful and interesting town can obtain inexpensive apartments.

Perugia was one of the twelve confederate cities of Etruria, but was conquered by Rome B.C. 310. At the fall of the Western Empire it was devastated by the Goths under Totila, and afterwards suffered the usual vicissitudes of Italian towns till its union with the Papedom under Julius II. and Paul III. In 1708 the town was captured by the Duke of Savoy, in 1849 by the Austrians, and in 1860 by the Piedmontese.

Perugia is distinguished as the fountain-head of the Umbrian school of painting, distinguished by its successful representation of fervent longing, profound devotion, or deep reverie. *Pietro Vannucci*, surnamed *il Perugino*, seceded from Florentine realism, to become the chief ornament of this school.

"Perugia," says Dean Alford, "is the Nuremberg of Italy: full of public buildings and houses, quaint and beautiful, passed down unhurt from the Middle Ages to our own; full also, which Nuremberg is not, of exquisite examples of the highest art, the works of her

well-renowned school of painters ; for here it was that Pietro Perugino lived and painted and taught, and hence that he sent forth his scholars, Pinturicchio, L^o Spagna, and the immortal Raphael, besides others of lesser name, but lesser only by reason of juxtaposition with those greater ones. Of Perugino himself we have, in this his own city, as might be expected, abundant examples ; of Raphael but few."

Dr. Peabody, in his "Reminiscences of European Travel," says : "Perugia is one of the most charming places in Italy. Its site is more than beautiful—it is glorious. It lies on an uneven and rugged eminence, with sweet valleys below, a glimpse of the Tiber in the distance, a splendid range of nearer hills, and beyond them some of the higher snow-crowned peaks of the Apennines. . . . The city is wholly mediæval, quaint, strange, dilapidated, with vestiges of former grandeur everywhere ; yet evidently with little remaining wealth, except of art."

The tourist will not fail to observe the magnificent **views** of the Umbrian Valley from various points in and around the town, especially from the Piazza in front of the Palazzo Comunale, on the site of the former citadel, and the planted terrace near the Church of S. Pietro di Casinensi.

Palazzo Comunale (or Municipio), in the Corso, 1281-1333. Italian-Gothic edifice with two *façades*. Recently restored. See arms of confederate towns over gateway : griffin, Perugia ; wolf, Siena, etc.

The **Pinacoteca Vannucci**, now attached to the Palazzo Comunale (see 1 fr.), contains paintings, chiefly of the Umbrian school, from suppressed monasteries, churches, etc. Catalogues provided. Admission, June - August, 10 4 ; Sundays and *fête* days, 9 1 ; other days, 9 3.

VESTIBULE.

No. 2.	Adoration of the Magi	. . . . .	<i>Arrigo Fiammingo.</i>
" 5.	Last Judgment	. . . . .	<i>Dono Doni d'Assisi.</i>
" 7.	Ascension	. . . . .	<i>Fiammingo.</i>

SALA DEI CIMELI (A).

No. 1.	Madonna and Saints	. . . . .	<i>Meo da Siena.</i>
" 14.	" "	. . . . .	<i>Guido da Siena</i> (1300).
" 26.	Crucifixion	. . . . .	<i>Margaretone d'Arezzo</i> (1280).

SALA (B).

- No. 3. Life of S. Lodovico, Bishop of
Toulouse *Bonfigli* (1486).
Life of S. Herculanius *Ibid.*

SALA DEI STACCHI (D).

Fragments of Frescoes by various masters,
transferred on canvas.

SALA TADDEO BARTOLI (E).

- No. 9. Madonna with Angels . . . *Taddeo Bartoli* (1493).
" 10. Descent of the Holy Ghost . . . *Ibid.*
" 22. Gloria *Taddeo Gaddi.*

SALA DEL FRA ANGELICO (F).

- No. 1—20 *Fra Angelico da Fiesole.*
" 21. Madonna and Saints . . . *Pietro della Francesca.*

SALA DEL BONFIGLI (G).

- No. 7. Annunciation of the Virgin, and
several other pictures . . . *Benedetto Bonfigli.*
" 19—20. Gloria . . . *Boccali da Camerino* (1447).

SALA DI BERNARDINO DI MARIOTTO (H).

- No. 1. Marriage of St. Catharine . . . *Bernadino.*
" 2. Madonna and Saints . . . *Ibid.*
" 10. Sacred Banner of the Fraternity
of S. Bernardino *Bonfigli.*

SALA DI FIORENZO DI LORENZO (J).

- No. 4. Adoration of the Magi, with
portrait of Perugino . . . *Fco. di Lorenzo* (1487).
" 24. Coronation of the Madonna . . . *Perugino.*

GABINETTO DI FIORENZO DI LORENZO (L).

- No. 2—9. Miracles of S. Bernardino . . . *Fiorenzo.*
" 16. Madonna in a Garland . . . *Ibid.*

SALA DEL PERUGINO (M).

- No. 11. Baptism of Christ *Perugino.*
" 20. Nativity *Ibid.*

Traversing the Sala di Giannicola Manni (O), the visitor reaches the best pictures in the collection in the—

SALA DEL PINTURICCHIO (N).

- | | | | |
|-----|-----|--|----------------------|
| No. | 2. | Transfiguration | <i>Perugino.</i> |
| " | 10. | Great Altar, with Madonna and Saints | <i>Pinturicchio.</i> |
| " | 6. | Madonna della Consolazione | <i>Perugino.</i> |
| " | 7. | Madonna and Saints | <i>Lo Spagna.</i> |
| " | 23. | Adoration of the Magi (attributed to) | <i>Raphael.</i> |

SALA DELLA SCUOLA DI PERUGINO (P).

- | | | |
|-----|-----|---|
| No. | 36. | Holy Family, a drawing by <i>Raphael</i> ,
executed by <i>Domenico Altani.</i> |
| " | 37. | Madonna and Saints <i>Ibid.</i> |

The **Library** in the same building contains 30,000 volumes, valuable manuscripts and miniatures. To the right of the main entrance of the Municipio is

Collegio della Mercanzia (open from 10-12, fee $\frac{1}{2}$ fr.), on the ground floor of the "palazzo," containing some beautiful "tarsia," carved and inlaid woodworks, dating from 1440. Admission 50 c., 10-2 in winter; 7-12, and 3-5 at other seasons.

Frescoes in **Salla della Prefettura** *Bonfigli.*

Immediately adjoining the Municipio is the

Collegio del Cambio, the old chamber of commerce, containing the celebrated frescoes by *Perugino*.

Frescoes in **Udienza del Cambio** ($\frac{1}{2}$ fr.) *Perugino.*

On the right, sibyls and prophets; on the left, heroes, kings, and philosophers. The Nativity and the Transfiguration, etc. Perugino executed these works in 1500 for 350 ducats. Raphael is said to have assisted. Hawthorne, speaking of this hall, says, "When the room was in its first glory I can conceive that the world had not elsewhere to show, within so small a space, such magnificence and glory as were then displayed here."

Altar-piece and Frescoes in adjoining chapel,

Giannicola Manni.

The **Cathedral of S. Lorenzo** * (15th century) is still unfinished.

Descent from the Cross . . . *Masterpiece of Barocci.*
 Painted Window *Constantino da Rosato & Fra Brunacci.*
 Beautiful carved Seats, etc., in chapels.

Marble Sarcophagus, with remains of Innocent III.,
 Urban IV., and Martin IV.

In the Winter Choir, Madonna and Saints (1519),
Luca Signorelli.

Library rich in precious manuscripts.

The **University** (fee $\frac{1}{2}$ -1 fr.), now in a suppressed monastery, was founded in 1320. It embraces a small Botanic Garden, Mediæval Museum, and Scientific Collection. The latter is of little value. The **Museum of Antiquities** on the First Floor contains valuable Etruscan vases, urns, bronze mirrors, Cyprian and Roman sculptures. In Rooms VIII. and IX., the Museum Guardabassi deserves a visit, consisting mainly of objects from Etruscan graves. Several rooms contain Christian antiquities, enamels, weapons, majolica, terra-cotta, etc.

The University Church contains mediæval works of art.

Amongst the 103 churches of Perugia, the following may be noticed. Most of the pictures the churches formerly contained are now exhibited in the Pinacoteca.

Chapel of S. Severo. Formerly a monastery, now a college, contains the first fresco of *Raphael*, 1505 (much damaged), and the last by *Perugino* (1521). (Fee $\frac{1}{2}$ fr.)

S. Domenico (1532), with lofty campanile, now partially removed. Altar in terra-cotta by *Agostina della Robbia* (1460).

Gothic Window (1411), from earlier church on
 this site . . . *Fra Bartolomeo di Pietro da Perugia.*
 Tomb of Benedict XI. (who died of poisoned
 figs, 1305) *Giovanni Pisano.*

S. Pietro de Cassinensi, with antique granite and
 marble columns, erected in 969 by . . . *S. Pietro Abbate.*

In S. Aisle.—Tomb of Countess Baldeschi. From
 drawings by *Fr. Overbeck.*

Above the Sacristy.—Saints *Sassoferrato.*

In the Sacristy.—Five Saints *Perugino.*

Holy Family *Parmeggianino.*

Jesus and John *Raphael.*

Choir, with fine 16th-century wood carvings,

drawings by *Raphael* and executed by
Stefano and *Damiano da Bergamo* (1536).

In N. Aisle.—Pietà *Perugino*.

Adoration of the Magi (1505) *Eusebiode S. Giorgio*.

Raphael, whose portrait is pointed out in the picture,
is said to have assisted in this work.

In the Capella del Sacramento—

Frescoes *Vasari*.

Madonna *Lo Spagna*.

Judith *Sassoferrato*.

SS. Benedetto and Mauro *Arrigo Fiammingo*.

At end of N. Aisle.—Pietà and Saints.

In the second chapel to the left—

Christ in the Garden of Gethsemane *Guido Reni*.

Vibi Chapel, fine sculptured altar by *Mino da Fiesole*
(1473).

S. Angelo. Circular, with antique columns in the
interior. Temple anciently dedicated to the "Dea Vesta."

Confraternità della Giustizia di S. Bernardino, has a
fine *facade* (1461) by *Agostino Fiorentino*.

Madonna della Luce, with fresco by *L'Ingegno*.

Amongst the palaces, etc., of Perugia, the following are
worthy of attention :

Palazzo Conestabile (see 1 fr.), frescoes *Perugino*.

and four pictures by *Sassoferrato*.

The celebrated small Madonna, by *Raphael*, was sold to
the Emperor of Russia, in 1871, for 350,000 fr.

Palazzo Baldeschi. Drawing for a fresco

at Siena *Raphael*.

Madonna *Perugino*.

Collection of Avv. Romualdi. Bronzes, coins, cameos,
and collection of drawings and pictures

by *Caracci, Perugino, etc.*

House of Perugino, in the Via Deliziosa.

Arco di Augusto, with inscription "Augusta Perusia."

The foundations are Etruscan, the upper part dates from
after the burning of the city in the war between Octavius
and Antony.

Fountain in front of Cathedral by *Nicolò* and *Giovanni*
da Fisa (1277-1280). Statuettes in centre by *Arnolfo di*
Cambio. Bronze statue of Julius III. by *Francesco Dani*
(1556), in the Piazza del Papa.

To the left of the **Palazza del Podesta**, destroyed in 1500, notice the small Gothic gate still remaining.

Post and Telegraph Office. Piazza Vittorio Emanuele.
English Church Service at the Grand Hotel Brufani.

Cabs. Per course, 75 c., one horse, in town ; per hour, 1 fr. 50 c. ; with two horses, 1 fr. 25 c. ; and 3 fr. more at night.

In the new Roman road, near the Ponte S. Giovanni, about three miles from the town, is the **Grotta de' Volunni**, 3rd century B.C., in the ancient **Necropolis** of Perugia, discovered in 1840 by a peasant while digging for herbs. It is one of the most perfect Etruscan tombs existing. A long flight of steps leads to the entrance. Inside, on the doorpost, are the names of Arnth and Larth Volumnus in red paint. The tomb contains ten chambers, the chief and most perfect being twenty-eight feet long. In this are shelves supporting recumbent stone figures with their urns. The ceiling is curiously cut and panelled in squares, with a Gorgon's head in the centre. On the walls are numerous representations of serpents, dragons, etc. The urns, lamps, etc., taken from this tomb can also be seen. The custodian may be found at the villa of Count Baglioni, situated close at hand. Admission 1 fr.

From Perugia there is a communication by diligence (28 miles) to Todi. Also by diligence (13 miles) to Città di Castello in the upper valley of the Tiber.

Gubbio. Whilst at Perugia, an excursion could be made to the old episcopal see of Gubbio ; four hours' distance by carriage. The birth-place of Ottaviano Nelli, whose frescoes are to be seen in S. Maria Nuova. The Cathedral, dating from the 6th century of the Christian era, contains a good collection of pictures.

In the Church of S. Pietro is a **Gloria** by *Rafaellino del Colle*, and frescoes by *Timoteo della Vite*. Also visit the **Pinacoteca**.

On leaving Perugia the railway runs along the heights, through several tunnels, to station *Ponte S. Giovanni* ; then crosses the Tiber, the ancient frontier of Umbria and Etruria, also the Chiasco, and after passing station *Bastia*, reaches station *Assisi*.

ASSISI.

[Hotel—see Appendix.]

(Population 5,000.) Assisi is the city of St. Francis, the founder of the Order of Mendicant Friars called

Franciscans, who was born in 1182, and died in October, 1226.

In the 18th century the Franciscan Order^a controlled nearly 9,000 convents, with 145,000 monks.

The **Monastery of the Franciscans** (suppressed in 1860), now partially used as a school for the sons of teachers, is a conspicuous object in approaching Assisi. (Admission 50 c., 8-11, and 2-5.) From the outer passage we obtain splendid views of the valley. The monastery, said to have been founded in 1228 by the Emperor Frederick II., as a home for the new order, contains in the refectories several frescoes of great interest; two, representing the "Last Supper," by Solimene and Dono Doni; but the three churches are the chief source of attraction. As we reflect on the former glory of the Franciscan Order, and gaze around the halls and churches of the convent, we are forcibly reminded how "the old older changeth," and how, with the changed circumstances of new-born Italy, new ideas have risen to prominence and power.

There are three churches enclosed within one great Gothic edifice. In the **Lower Church**, erected in 1228 32, are—

Tomb of John de Brienne, King of Jerusalem (13th century), or of Hecuba, Queen of Cyprus, 1240.

Chapel of the Crucifixion *Fuccio Cavallini*.

Chapel of S. Louis, frescoes by . . . *Dono Doni* (1574).

Prophets and Sibyls on roof . . . *Andrea del Ingegno*.

Chapel of S. Antonio di Padua (modernised),
frescoes *Giottino*.

Chapel of S. Maddalena, frescoes . . . *Buffalmacco*.

In S. Transept, frescoes,

Taddeo Gaddi and Giovanni da Milano.

Frescoes round the High Altar, representing

Poverty, Chastity, Obedience, etc. (See below) *Giotto*.

In N. Transept—St. Francis receiving the

Stigmata (frescoes) *Puccio Capanna*.

Crucifixion *Pietro Cavallini*.

Madonna and S. Catherine *Lo Spagna*.

In the Sacristy, handsome cabinets, 17th century. "Veil of the Virgin."

MSS. of St. Francis, a Benediction, and Rules of the Order.

Portrait of St. Francis. . . . (attrib.) *Giunta da Pisa*.
 On Pulpit of the Church, Coronation of the
 Virgin (attrib.) *Fra Martino*.
 Under the Music Gallery, St. Francis receiv-
 ing the Stigmata, a fresco *Giollo*.
 Chapel of St. Martin. Scenes in the life of
 St. Martin *Simone Mannui da Siena*.
 Stained windows by *Angeletto & Pietro da Gubbio &*
Bonino d'Assisi.

The **Upper Church** is publicly opened only on great festivals. Visitors can inspect it on application. Notice handsome window on west side.

Subjects from the Bible and Apocalypse . . . *Cimabue*.
 Life of St. Francis, frescoes . . . *Giollo* (1298).
 Old and New Testament frescoes . . . *Cimabue* (1280).
 Frescoes in Transept . . . *Giunta da Pisa* (1252).
 Choir Stalls carved by *Domenica da S. Severino* (1450).
 Red Marble Papal Throne, Gregory IX. . . *Fuccio*.

The **Crypt** was excavated in 1822, when, after five hundred years of controversy, the vexed question of the last resting-place of St. Francis was settled by the discovery of his remains in a stone coffin. The genuineness of this discovery was confirmed by the decision of a congregation of cardinals, and announced to the church by Pius VII.; all sceptics in the matter being henceforth declared liable to excommunication.

Before passing to the other attractions of Assisi, we quote, from the "Diary of an Idle Woman in Italy," the following account of a visit to the churches of the convent :—

"The middle church is the most interesting, as it contains the three celebrated frescoes of *Giollo*, representing Chastity, Poverty, and Obedience. Poverty is pictured as a poor but beautiful woman whom our Saviour is about to wed to St. Francis. Around are a number of boys jeering. Chastity stands in the centre of a great fortification surrounded by angels and armed men. St. Francis, with a body of attendants, is on his way to pay the virtue a visit.

"The subterranean church contains the tomb of St. Francis. This is situated inside a chapel, surrounded by beautiful yellow porphyry pillars, and is cut out of the rock. The monks approach it with great veneration.

"The upper Church, which is reached by a long flight of stairs, is not nearly so pretty as the other two, but contains some beautiful frescoes

by *Cimabue* and *Giotto*. Two very celebrated ones by Giotto represent events in the history of St. Francis. One is a scene illustrative of the saint's ascent to heaven, in which he appears driving over clouds in a red car, drawn by two very mundane-looking horses. The other has often been referred to, and is much the prettier of the two. It makes the holy father appear in the midst of a beautiful garden, in which is congregated every species of bird, some in the trees and some on the ground; while out of the pond, which is also here, the fishes' heads are protruded, as though their owners were intently listening."

Connected with the associations that surround the Franciscan convent is the **Church of S. Maria degli Angeli**, about a mile and a half from the town. It is near the station, and can be visited before passing on to Assisi. Here, seven centuries ago, St. Francis laid the foundation of his order, taking upon himself the vow of poverty, and going forth to preach the gospel of self-denial. Only seven kindred spirits were leagued with him when he first instituted the great Franciscan order in 1209. Adherents soon joined the cause from every country in Europe. Innocent III. in 1210 gave it papal sanction. Several branches of this order (Seraphic Brethren, Capuchins, etc.) have arisen from time to time. The saint is said to have received the stigmata in a vision in 1224. He died in 1226, and was canonised by Gregory IX. in 1228. Several of his letters and other works are extant.

The Church of S. Maria degli Angeli was built over the original oratory or cell of St. Francis by *Ugnola*. Nave and choir re-erected after the earthquake of 1832.

Vision of St. Francis (fresco), 1829 *Overbeck*.
 Life of St. Francis (frescoes) *Tiberio d'Assisi*.
 Hut where St. Francis died, with frescoes by *Lo Spagna*.

In the Piazza of Assisi is the **Church of S. Maria della Minerva**, with remains of classic ruins in and near it. Especially worthy of note are the six columns of Travertine, originally the portico of a Temple of Minerva, but now attached to the church. When Goethe visited this spot, he was so enchanted with this vestige of ancient art that he went away without visiting the convent, for fear of disturbing the associations.

Chiesa Nuova, on the site of the house where St. Francis was born.

Cathedral of S. Rufino (12th century). Interior modernised in 1572. Fine marble statue of St. Francis.

Handsome choir stalls. Crypt of earlier date (1028). Entrance 25 c.

S. Chiàra. Gothic church (1140), by *Fra Filippo da Campello*, but altered since his time. Beneath the high altar is the tomb of St. Clara, who left wealth and luxury to found the order of Clarissines. Round the tomb are handsome coloured marbles. Frescoes by *GiOTTO* and *GIOTTINO* adorn the church.

In front of the Duomo on the piazza, notice a modern statue of St. Francis by *Dupré*.

Beyond the Public Gardens are the ruins of a Roman amphitheatre.

The **Hermitage delle Carceri**, one of the oratories of St. Francis, is in a ravine behind the town.

Assisi was the birthplace of Propertius (46 B.C.), and of Metastasio (opera writer), in 1693 A.D.

From Assisi the train conveys us to

Spello (ancient *Hispellum*), with ancient gates and walls.

In **S. Maria Maggiore**, Frescoes by *Pinturicchio* (1501).

Pietà and Madonna *Perugino*.

In **S. Francesco** (1228), altar-piece *Pinturicchio* (1508).

In **S. Andrea**, Madonna by *Pinturicchio*. The small picture beneath the Madonna, representing S. John, is attributed to Raphael.

Various Roman antiquities are shown in Spello, among others a miscalled "House of Propertius."

Crossing the Topino, we next reach the station of

Foligno (*see p. 48*), and then proceed along the valley of the Clitumnus to

Trevi (ancient *Trebia*).

The **Pinacoteca** contains three works by *Lo Spagna*.

Church of S. Emiliano (12th century). Portals and Altars by *Rocco da Vicenza*.

Church of Madonna delle Lagrime.

Adoration of the Magi *Perugino*.

Descent from the Cross *Lo Spagna*.

Church of S. Martino Madonna *Tiberio d'Assisi*.

Coronation of the Virgin *Lo Spagna*.

Between Trevi and the next station are several objects of interest. An ancient temple, now Church of S.

Salvatore. Near the village of de Vene is the source of the **Clitumnus**, described by Pliny.

Villages of Campello and S. Giacomo ; in the latter a church with frescoes by *Lo Spagna*.

Spoleto (population 9,500, $\frac{3}{4}$ m. from station ; one-horse carriage 1 fr.) is next reached. Spoletium was colonised by the Romans 242 B.C., sustained a siege and repelled a vigorous attack of Hannibal in 217, and went through the usual experiences incident to civil war, barbaric invasion, and mediæval tumult. It was captured by the Piedmontese 18th September, 1860, in spite of a gallant defence of the castle by Major O'Reilly, an Irishman.

Spoleto is a busy town, and noted for its truffles and preserved meats, fruits, etc.

Several relics of Roman temples, theatre, gateway, etc., are to be seen.

Cathedral of S. Maria Assunta, erected in 617 A.D., by Duke Theodelapius, but frequently restored. The *façade*, with a beautiful Renaissance portico, with its stone pulpits, arches and curious frieze, dates from the 13th century.

Over the entrance, Mosaic by *Solsernus* (1207).

The interior was renovated in 1644.

In the Choir, Frescoes { *Fra Filippo Lippi and Fra Diamante* (1470).

In Winter Choir, Carvings *Bramante*.
Paintings *Lo Spagna*.

Tomb of Fra Filippo Lippi. This monk was poisoned by the relatives of Lucrezia Buti, a noble Florentine lady, whose affections he had gained, and whom he managed to abduct from a convent.

Frescoes in the Baptistery. Style of *Giulio Romano*.
Font of Travertine, with Sculptures.

Frescoes in Chapel *Pinturicchio*.

There are several other churches in the town, the Manna d'Oro, an elegant Renaissance building ; S. Pietro, the cathedral until 1067 ; S. Agostino del Crocifisso, formerly the site of a Roman temple.

In the **Palazzo Municipale** are several ancient inscriptions, and a small Pinacoteca containing several pictures by *Lo Spagna*.

Below the terrace of the Palazzo a Roman House with magnificent mosaics has been discovered.

Whilst at Spoleto, **La Rocca** (1,483 feet), or the Monte Luco (2,720 feet) opposite, should be visited for the sake of the prospect. The Aqueduct delle Torri, built by Theodelapius, Duke of Spoleto (604), is used as a bridge to Monte Luco.

From Spoleto the railway passes up Monte Somma (4,038 feet) to a height of 2,331 feet, and then through a tunnel to the Nera valley. Very attractive and wild scenery. (See route Aquila-Terni, p. 211.)

Terni (ancient *Interamna*, population 26,000). Birthplace of the historian Tacitus. Roman remains; pleasant walks on Ramparts, etc. **Celebrated Waterfalls** in the neighbourhood (650 feet). Lake and village of Piedilugo. Large weapon manufactory belonging to the Italian Government.

The waterfalls can be visited by train to **Marmore** (10 miles), by electric tramway to Collestata, or on foot in about 2 hours. The falls are about 650 feet in height, descending from the Velino in three leaps to the Nera.

The next station reached is

Narni. Birthplace of Nerva. Ancient castle, now a prison. Cathedral (13th century), interesting architecture. Town-hall contains a coronation of Mary, by *Lo Spagna* (retouched). Umbrian town of Æmilia, with Cyclopean walls, etc., 6 miles N.W. Otricoli, 7 miles S.; antiquities, volcanic deposits, etc. **Bridge of Augustus**, short walk from Narni; one arch entire, 61 feet in height.

From Narni may be visited **Ametia** (6 miles), a city built by the Pelasgi before the days of the Etruscans. Fine situation, Pelasgic walls, Roman remains.

The railway follows the Nera valley, and then crosses the Tiber by a chain bridge, and arrives at

Orte, on a pinnacle of rock, a picturesque town of 4,000 inhabitants, junction of the line from Foligno. Descending the right bank of the Tiber valley, we see the ridge of Mount Soracte, pass two or three villages, and arrive at *Borghetto* (with ruined castle). Here is the **Ponte Felice**, a handsome bridge built by Augustus. After a brief view of **Civita-Castellana** (*Faleria*), 5 miles from the station, and $2\frac{1}{2}$ miles from the town to the ruins of Faleria, we cross to left bank of the Tiber. The route is now as follows: *Stimigliano* and *Poggio*, stations amongst the olive-trees of the beautiful Sabina district. **Fara Sabina**

(ancient *Cures*), the birthplace of Numa Pompilius. *Monte Rotondo*, with a castle of the Orsini; fine views of the Sabine Mountains. Village stormed by Garibaldi on 26th October, 1867. One mile to the S.E. lies the village of "Mentana," where Garibaldi was defeated by the Papal troops on 3rd November, 1867. After crossing the Tiber, with the Sabine and Alban mountains to the left, the dome of St. Peter's, Rome, rises to view, and the train shortly arrives at the terminus, near the Baths of Diocletian.

Rome, p. 82.

FLORENCE TO ROME, BY SIENA AND ORVIETO.

(220½ miles—9 to 12 hours.)

For passengers not visiting **Siena**, the most direct route from Florence to Rome is *via* **Arezzo, Chiusi, Orvieto, and Orte**.

For description of *Florence*, see "Cook's Northern Italy."

On leaving Florence the railway passes near the *Cascine*, and through a pleasant suburb with many good villas, to *S. Donnino* and *Signa*. Then succeeds a beautiful valley, the *Gonfolina*, and then *Montelupo*, where there is a fortified castle, the "Mountain of the Wolf" (*Montelupo*).

Empoli. Here the railway for Rome turns southward, while the line to Pisa continues westward. Empoli is an old town, and held an important position in the time of the wars of Guelphs and Ghibellines. It is now insignificant; and there is nothing to detain the tourist here except a church (1093), Baptistry (1447), two or three good pictures, and some old houses, much the worse for wear.

From *Empoli*, the line follows the right bank of the *Elsa*, passing (on the r.) lofty tower of *S. Miniato dei Tedeschi*, to station *Ponte a Elsa*; then station *Castel Fiorentino*.

Station *Certaldo*.—Town on hill to the left. Boccaccio born here in 1313; died here in 1375. House of Boccaccio restored 1823.

Station *Poggibonsi*.—Volterra can be visited from this point. Carriage, 15 fr. Colle 5 miles by rail.

S. Gimignano can be reached in a two hours' drive from Poggibonsi, or from Colle. A mediæval town on the heights, remarkable

for its many square towers, and containing several buildings of interest. The **Palazzo Comunale**, with pictures and frescoes by *Lippo Memmi*, *Filippino Lippi*. **Torre del Commune** (1298), 180 feet in height. **Palazzo del Podesta** (1250). Church of **La Collegiata** (11th century); frescoes by *Ghirlandaio*, etc. **S. Agostino** (1280). **S. Jacopo** (12th century); and **S. Girolamo**, all with pictures and frescoes worth seeing.

After leaving Poggibonsi, notice the Chateaux of Staggia and Monte Riggioni, both on the right; then, passing through a tunnel, we reach

SIENA.

[Hotel—see Appendix.]

(Population, 26,000.)

Siena is 1,330 feet above the sea-level, with a healthy climate, and many attractions for the tourist. It has more Gothic edifices than Italian cities usually possess, and in no town in Italy can there be found finer specimens of Italian Gothic architecture of the 13th and 14th centuries. Three or four days can be spent here to advantage.

English Church service in the Chiesa Christiana Evangelica during the spring.

Post and Telegraph Office, Via Cavour, 16.

Siena is not only one of the most important towns for the study of the 13th–16th century art, the seat of a university, and the residence of an archbishop, but is a flourishing weaving and trading town of 26,000 inhabitants, with a healthy climate, situated on the ridges of three hills.

Siena (ancient *Sena Julia*), founded by Senonian Gauls, was made a Roman colony by Augustus. It was a thriving town in the Middle Ages; a free state as early as the 12th century, and took a prominent part in the struggles between Guelphs and Ghibellines. The seat of a famous school of art, it at one time rivalled Florence, and its population once reached nearly 100,000. A century later tyrants overthrew the popular government; and in 1500 A.D., through one of them, Pandolfo Petrucci (Machiavelli's chief example of tyranny), the city became subject to the Medicis of Florence. Under Cosmo di Medici, the Count of Marignano wasted Siena and the Maremme district with fire and sword.

The Sienese school of painting is remarkable for devotional feeling, pathetically and delicately expressed.

The most noted master, in its earlier period, was *Simone Martini* (d. 1344), and in its later period, the more celebrated *Sodoma* (1480-1549). The best Italian wood-carving (especially in 15th and 16th centuries) has been produced in Siena.

The **Piazza Vittorio Emanuele** is a semicircular space in the centre of the town, which has been for ages the scene of public festivals and assemblies, and is still used as the racecourse during the races, **il Palio**, on July 2nd and August 16th. This horse-racing is of such a strange character as fairly to astonish every one seeing it. The Englishman doubtless thinks that he has attained the highest perfection in this "noble" sport. But he cannot realise the Sienese ideal until he has organised an annual race round Trafalgar Square, or some such public place. The competitors in the Palio are representatives chosen from the different parishes of Siena, into which from the earliest times the city has been divided. Each *contrada*, or district, has its separate institutions and church, and on this day turns out in full force, with flags, bands, and procession. The course is the Piazza, around which on one side a series of stages have been erected; and against the houses in different parts of the route huge mattresses are placed to prevent the luckless riders—some of whom are sure to be thrown off—from dashing out their brains. At the boom of cannon the processions begin to move along the course. Each *contrada*—named from some natural object, such as the wave, the giraffe, the goose, etc.—bears its colours and representative symbol prominently displayed. Along the Piazza they pass one after the other, seventeen in all, with all the pomp and parade of a mediæval tournament party. When the procession is over the cannon again booms, and the riders and the horses come forward ready for the race. At a given signal they start, and race round and round the Piazza until they are stopped by the tinkling of a bell. The successful jockey is borne away by his *contrada* to their church, in which their banner is placed, to commemorate the event—"Diary of an Idle Woman in Italy."

The **Palazzo Pubblico** (1293-1309), from designs of

Agostino and *Agnolo*, in the **Piazza**, a large four-storeyed brick building, commenced in 1289 and completed in 1305, are—

Death and Assumption of the Virgin	<i>Taddeo Bartoli</i> .
Altar-piece, Holy Family	<i>Sodoma</i> .
Carved Choir Stalls (1429)	<i>Domenico di Niccolò</i> .
Fine Iron Screen (1436-45).	
In Vestibule. Curious Fresco	<i>Taddeo Bartoli</i> .
In Sala del Gran Consiglio, Madonna and Child	<i>Simone Martini</i> .
Guidoziccio de' Fogliani	<i>Ibid.</i>
SS. Ansano, Victor, Bernardino	<i>Sodoma</i> .
In Sala di Balia, Events in Lives of Emperor Frederick I. and Pope Alexander III.	<i>Spinello Aretino</i> .
In adjoining room, Madonna	<i>Matteo da Siena</i> .
Portraits, 8 Popes and 39 Cardinals (born at Siena).	
In Sala del Concistoro, Ceiling	<i>Beccafumi</i> .
Splendid Marble Door	<i>Facopo della Quercia</i> .
In Sala dei Nove, Frescoes	<i>Ambrogio Lorenzetti</i> .
In Sala del Sindaco, Resurrection	<i>Sodoma</i> .

Admission 10-4, $\frac{1}{2}$, 1 fr. Adjacent is the

Torre del Mangia (335 feet), one of the most admired towers in Italy (begun, 1325; finished, 16th century). (Fee, $\frac{1}{2}$ fr.) Extensive panorama from the top. At the foot of the tower is the **Capella di Piazza**, built in commemoration of the cessation of the plague, 1348. The interior (admission 50 c.) is adorned with celebrated frescoes, some tapestries, and portraits of popes or cardinals.

Fonte-Gaja, opposite the Palazzo Pubblico, with *bas-reliefs* in marble; originally by *Facopo della Quercia*, now preserved in the Opera del Duomo, but recently reproduced by *Sarrocchi*, partly restored.

The **Cathedral** stands on the loftiest site in Siena; built in 13th century, to replace an older church of S. Maria Assunta, built on the site of a Temple of Minerva. Notice ruined portion of a nave erected in the 14th century, when it was intended to make the present cathedral the transept edifice. The *façade* (1270-1380) designed 10, with coloured marble decorations and

of mixed architecture; with sculptures (prophets and angels) by *Jacopo della Quercia* (1368–1442). The Venetian mosaics were added in 1878. The **Campanile** is in six storeys. In the **interior** of the Cathedral observe the rose windows and beautiful columns.

Terra-cotta busts of Popes round the Central Nave.

Tribune, with *bas-reliefs*.

Inlaid Marble Pavement, Old Testament scenes.

Duccio, Beccafumi, etc.

Basins for Holy Water, beautiful pieces of sculpture after design of . . . *Jacopo della Quercia*.

Beautiful carving of Choir Stalls (1569), from designs by *Riccio*, and inlaid (tarsia) work by . . . *Fra Giovanni da Verona*.

Bronze Tabernacle (1472) . . . *Lorenzo da Pietri*.

The Pulpit, in sculptured marble, is surrounded by ten columns representing scenes from the New Testament by

Pisano and Pupils.

Picture (divided, in two chapels) *Duccio di Buoninsegna*.
Life of our Saviour, in 26 sections, in chapel of the Eucharist.

Madonna and Child, with Saints (1311).

For which 3,000 ducats was paid to the artist.

Statue of S. John (in chapel) . . . *Donatello*.

Font (ditto) . . . *Jacopo della Quercia*.

Statue of S. Ansano . . . *Neroccio*.

Frescoes, Life of S. John, etc. . . *Pinturicchio*.

Coronation of Pius III. (over entrance to Library) *Ibid.*

The **Library** of the Cathedral contains ten well-preserved frescoes of the celebrated *Pinturicchio*, representing scenes from the life of Piccolomini (Pius II.).

The last fresco on the right hand side is believed to be by *Raphael* . . . *Ibid.*

29 Choir Books, with miniatures by { *Ansano di Pietro*
and others.

Some modern Monuments . . . *Tenzerani, Ricci, etc.*

Monument of Bandino Bandini . . . *Michael Angelo*.

Altar (Piccolomini family), with statues . . . *Ibid.*

Chapel of the Chigi, with gold, marble,

and lapis-lazuli decorations ; and statues
of S. Jerome and Mary Magdalene, by

Giovanni Bernini.

*Notice the beautiful mosaic representing the "Flight into Egypt." The original oil picture by *Carlo Maratti* is to be seen in the Palazzo Chigi in Rome.

S. John Baptist—under the Cathedral Choir—anciently the Baptistry. Gothic *façade*, and brazen Font, with statuary by *Lorenzo, Ghiberti, Donatello*, etc. Also some 15th-century frescoes.

Opposite the south side of the cathedral is the **Cathedral Museum**, the former **Opera del Duomo** (fee $\frac{1}{2}$ fr.), containing statuary, paintings, etc.

The Three Graces (antique) removed from Rome.

Sculptures from the Fonte Gaja . *Jacopo della Quercia.*

Sculptures from the Capella di Piazza, etc.

Flag, with Transfiguration of Christ . . . *Sodoma.*

Drawings from the Cathedral pavement.

Collection of 13th and 14th century Crosiers.

Four saints *Lorenzetti.*

Credo, by *Taddeo Bartoli.*

The **Pellegrinajo**, hospital, with Church of S. Maria della Scala. Room with Frescoes ($\frac{1}{2}$ fr.) by *Domenico di Bartolo*, etc.

The **Instituto** or **Accademia delle Belle Arti**. Admission, 1 fr., 9 to 3 daily. Catalogue 1 fr. Seven hundred pictures of great historical interest, chiefly of the elder Sienese school.

The artists' names are generally affixed to the frames, the pictures being arranged in chronological order.

At the entrance, pass the first door on the right (leading to Room X.), and proceed to the second door on the right to

I. Corridor (13th-14th cent.).

No. 1-15. Religious pictures in the Byzantine style.

" 47. Altar-pieces *Duccio di Buoninsegna.*

" 46. Crucifixion *Nicolò di Segna.*

" 51. Madonna and Saints *Lippo Memmi.*

No. 410. Annunciation and Visitation

Girolamo del Pacchia.„ 422. Ascension *Giacomo Pacchiarotto.*„ 441. Madonna and Saints *Bernadino Fungai.***Room XI. (16th-17th cent.).**„ 451. Mary Magdalen *Fra Bartolommeo.*„ 544. Annunciation *Paris Bordone.*„ 500. Madonna *Palma Vecchio.*„ 528. Landscape *Domenichino.*

On the first floor are modern paintings, prize pictures by pupils of the Academy, and casts. And in two rooms the **Galleria delle Stampe** contains a collection of old Italian engravings, and some of Durer's wood engravings.

Respecting the No. 352, in Room VIII., Dean Alford thus writes :—

“There is one fresco in the Sieneſe Gallery, to ſee which is worth the journey hither. I mean, of courſe, the magnificent picture by Bazzi, commonly called ‘Sodoma,’ of our Lord bound to the pillar. It is impoſſible to imagine the majeſty of ſuffering better repreſented. The execution of the details is perfect. The prevalent tint is a reddiſh-brown, and the texture of the fleſh ſo delicately painted as to give a waxen or almoſt an enamel effect. It is a work on which the whole power and devotion of no ordinary genius have been expended: one of thoſe pictures lightly eſteemed, it would appear, by connoiſſeurs in art (Kugler hardly mentions it, and deſcribes it wrongly), but making, on any mind capable of feeling, an indelible impreſſion.”

The **Palaces** of Siena are of great architectural intereſt. Moſt of them date from about 1300 A.D., from deſigns by *Agostino* and *Agnolo*. **Palazzo del Magnifico**, with exterior bronze decorations by *Cozzarelli* and *Mazzini*. **Palazzo Saracini**. **Palazzo Buonsignori**. **Palazzo Piccolomini**; two halls painted by *Bernard Van Orley*; contains the **Municipal Archives**, 50,000 parchment charters, autographs, book covers. Open daily 10 to 3. **Palazzo del Governo**, contains one of the beſt collections of archives in Italy. Here are preſerved 52,000 documents, charters, etc., from 736 A.D. Valuable autographs,

miniatures, etc. Admission daily, except Sunday, 10 to 3.
Palazzo Pollini, with frescoes by *Sodoma*.

The **University**, recently restored, has a monument to Nicolò Aringhieri (1374).

The **Library**, in the Accademia degli Intronati, possesses 70,000 volumes and 5,000 MSS.; the Greek Gospels (10th century) from Palace of the Emperors at Constantinople--and other precious works. It is the oldest library in Europe. Open daily 10 to 2 and 5 to 8.

The Citadel was built by Cosimo I., on the site of a fortress of Charles V.

Several interesting **fountains, gates** (with frescoes), etc., will be noticed in the public streets and places.

Amongst the Churches of Siena are--

S. Domenica (1220-1465).

Frescoes in Chapel of S. Catherine *Sodoma*.

Madonna (in 2nd chapel, left of altar) *Guido da Siena*.

" (" right ") *Matteo da Siena*.

S. Agostino (restored 1755, by *Fancitelli*).

Crucifixion (2nd altar, r.) *Pietro Perugino*.

Slaughter of the Innocents (chapel, r.) *Matteo da Siena*.

Statue of Pius II. *Duprè*.

Adoration of the Magi (altar-piece) *Sodoma*.

Il Carmine. Tower and Cloisters *Baldassare Peruzzi*.

Nativity of Mary (in chapel, r.) *Sodoma*.

Chieso del Monastero dei Campansi (now **Ospizio di Mendicità**).

Frescoes in Cloister; lower part by *Perugino*.

S. Concezione (*dei Servi*).

Slaughter of the Innocents (4th altar, r.) *Matteo da Siena*.

Madonna (1436) *Giovanni di Pietro*.

S. Francesco (1230), Gothic Church, gorgeously restored 1892. Stained glass from Munich. Rich altar pieces.

Frescoes by *Lorenzetti*.

Confraternita di S. Bernardino (see 50 v.).

Frescoes, Mary visiting Temple, Visitation, Assumption, and Coronation of the Virgin *Sodoma*.

Other Frescoes *Pacchia & Beccafumi*.

S. Girolamo. Madonna and Saints *Matteo da Siena*.

S. Martino. Circumcision *Guido Reni*.

Marble Sculptures *Marrina.*

Gilded Wooden Statues *Facopo della Quercia.*

Confraternita di Fontegiusta (1482).

High Altar (one of the finest sculptures of the period) *Marrina.*

Holy Water Basin (1480) *Giovanni delle Bombarde.*

Coronation of the Madonna *Bernadino.*

Fresco (restored). Sybil announcing the birth of Christ *B. Peruzzi.*

S. Spirito *Facade* (1519), by *B. Peruzzi.*

Altar wall with Frescoes *Sodoma.*

Crucifixion (Fresco in Cloisters) *Fra Bartolommeo & Pupils.*

House of S. Catherine of Siena. (Fee

$\frac{1}{2}$ fr.) Three Oratories, containing

Pictures from the Saint's life

Sodoma, Pacchiarotto, & Salimbeni.

The Crucifix from which S. Catherine

received her wounds; only shown on

the festival of the Saint (April 30th) *Giunta da Pisa (?)*

S. Catherine *Sodoma.*

S. Catherine of Siena was born in 1347; took the veil in her ninth year, and was celebrated for her remarkable visions, etc., and persuaded Pope Gregory VI. to transfer the Papal throne from Avignon to Rome (1377). She died in 1380; was canonized in 1461.

The Franciscan **Monastery of L'Osservanza** (1423), is $2\frac{1}{2}$ m. from Siena. The tyrant Pandolfi Petrucci (1512) is buried here. There are some interesting reliefs and statues of the school of *Robbia*.

The **Castle of Bel Caro** ($1\frac{1}{2}$ hour's drive from Siena). Fine views of Siena and neighbourhood. Frescoed ceiling (Judgment of Paris), by *B. Peruzzi*.

A number of interesting excursions can be made by carriage, or on horseback. To the suppressed Franciscan Monastery of **L'Osservanza**; **S. Colomba**, **Celsa** and **Marmoraja**; **Certosa of Pontignano**; Château of Belcaro, etc.

On leaving Siena, the tourist passes through one of the wildest districts in Italy, among the hills between the Ombrone and the richly fertile valley of the Chiana. The leading features of the district are strange-looking sand-

hills, and barren and rugged mountains. Here the shell-collector may add largely to his store, good specimens of marine fossil shells being both common and varied. A ride of about sixty-five minutes brings the train to *Asciano*.

Here there is a branch line from **Asciano to Grosseto**. By means of this line (60 m. in length) Siena can, if so desired, be visited in connection with the coast line route to Rome. On leaving Asciano S. *Giovanno d'Asso* is first reached.

The suppressed Monastery of **Monte Oliveto Maggiore** is 1½ hour's walk from the station. It contains celebrated frescoes by *Sodoma* and *Luca Signorelli*. *Torrenieri* is next passed, and then *Monte Amiata*, named from the mountain to the S. (5,589 feet). S. *Angeloe Cinigiano*. The railway follows the river *Orcia*, and then crosses the *Ombro*ne. *Monte Antico*. *Paganico*. Here we leave the *Ombro*ne, and wind amongst the hills to *Rocca Strada*, then *Sticciano*. Join the *Maremma* railway at *Monte Pescali* to the N. of *Grosseto* (see p. 29).

Resuming the main-line route, the next station passed is the picturesque walled town of

Rapolano, an increasingly frequented watering-place, especially during July and August.

Passing *Lucignani* (mediaeval village), we reach *Sinalunga* (capture of Garibaldi, September 24, 1867). The tourist may, if he pleases, reach Perugia in three hours from this point by the beautiful *Chiana Valley*, *Cortona*, and *Lake Trasimene*, and then proceed to Rome by *Assisi*, etc. *Torrta* is next reached, and then station for

Monte Pulciano (6 m. from station; omnibus 2 fr.). A walled town, with handsome buildings, and Cathedral. **Church of S. Biagio**, by *Sangallo*. **Palazzo Municipale**, with Roman and Etruscan antiquities, also library and some pictures. The town of **Pienza**, where the architecture of the Renaissance can be advantageously studied, is 9½ m. distant. The railway passes *Monte di Cetona* (r.), *Lakes of Monte Pulciano* and *Chiusi* (l.), with their unhealthy exhalations. Stations, *Salcini*, and then *Chiusi*.

Chiusi (pop. 2,000) is the ancient *Clusium*, in which—

"Lars Porsena of Clusium, by the nine gods he swore,
That the great house of Tarquin should suffer wrong no more."

It was one of the twelve great cities of Etruria that struggled so long against Rome. The town shows Etruscan, Roman, and mediaeval remains, and many

inscriptions of early date. Spurious antiquities are manufactured and sold here to a large extent. A number of labyrinthine passages under the town are supposed to be remains of the ancient Etruscan drainage. The **Museo Etrusco** contains bronzes, vases, mirrors, urns of terracotta, alabaster, etc., and other interesting objects found in the tombs in the neighbourhood. (Admission $\frac{1}{2}$ fr.)

The **Cathedral** (S. Mustiola) is formed chiefly of portions of earlier edifices. In the Sacristy is a Mass-book, with beautiful 15th-century miniatures.

In isolated mounds at various short distances round Chiusi are the celebrated **Etruscan Tombs**, of which at least four claim to be the last resting-place of Lars Porsena. A ticket to visit these tombs, procurable at the Municipiò, costs usually 2 fr. for each tomb. The most important are the **Deposito del Granduca** (private property; fee $\frac{1}{2}$ to 1 fr.); the **Deposito della Scimia** with paintings representing gladiatorial combats; the **Deposito del Poggio Gajelli** (3 m. N.E.), much damaged. It is a chamber of about 20 feet in diameter, with a column supporting the centre, and smaller passages where once lay the dead. A cornice of pure gold, and other rich treasures, were discovered here. **Deposito del Sorrano**, with stone figures. Others of these tombs have upon the walls and ceilings paintings of warlike contests, guests on tiger skins at a banquet, etc. A passing glance will suffice for the **Tombs of the Early Christians**, near S. Caterina.

Cetona ($1\frac{1}{2}$ hour's drive S.W.). Collection of antiquities in **Pallazzo Terrosi**.

Diligence (or train) to **Città della Pieve** (1,000 feet), pop. 6,000. Carriage to **Sarteano**. Collection of antiquities, vases, bronzes. Villa Bargagli.

From Chiusi, Perugia can be reached by diligence (31 miles). The railway to Orvieto and Rome runs along the Chiana Valley to station Ficulle, village on left 3 m., then along the Paglia valley to **Orvielo**.

ORVIETO

[Hotel—see Appendix]

is 1,165 feet above the sea-level; population 8,000; anciently *Urbibentum*, the site of Volsinii, one of the twelve capitals of the Etruscan League, taken by the

Romans • B.C. 280, then, in the Middle Ages, *Urbs Vetis*, whence its present name. It was once a Guelphic stronghold, and in troublous times often a refuge for Popes.

Situated on a steep rock, Orvieto is reached by a short cable tramway, at the terminus of which hotel omnibus, 50c.

The **Cathedral**, a splendid specimen of Italian Gothic, is the principal attraction of the town; its beauty being truly astonishing, and its general effect more pleasing than many more elaborate structures. It was commenced in the 13th century, to commemorate the "Miracle of Bolsena," when the doctrine of Transubstantiation was proved to a sceptical priest by the appearance of drops of blood on the consecrated host. Black and white marble in alternate courses form the main edifice.

The **Façade** (1310), magnificently decorated, the largest existing structure of the kind, designed by L. Maitani, of Siena, with *bas-reliefs* of Scriptural subjects, by pupils of *Niccolò Pisano*; Madonna, in bronze; bronze emblems, beautiful mosaics on a golden ground, etc.

The **Interior**, in form of a cross, 291 feet long, 115 feet wide, and 111 feet high (recently restored). Observe the richly-carved gallery over the columned arches which cut off the aisles, and the stained glass in the pointed windows.

S. Sebastian (r. of chief entrance) *Scalza.*

S. Pellegrino (l. of " "). *Ibid.*

Fresco. Madonna and St. Catherine, *Gentile da Fabriano*.

Marble Font . *Luca di Giovanni and Sano di Matteo.*

Statues in front of pillars (12 Apostles)

Mosca, Scalza, Toli, etc.

Annunciation (on High Altar) *Mocchi.*

Life of the Virgin (Frescoes in Choir)

Ugolino d'Ilario & Pietro di Puccio.

Inlaid tarsia work (14th century) by *Sieneſe artists*.

Visitation of Mary (marble relief)

Moschino (in his 16th year).

Adoration of the Magi (marble relief) *Mosca.*

In the S. Aisle is the **Chapel of the Madonna di S. Brizio** (Cappella Nuova).

Miraculous Image of the Virgin and Pietra. Scalza.

Christ as Judge, and Prophets (on ceiling) *Fra Angelico.*

Apostles, Patriarchs, Virgins, Martyrs,
etc. (on ceiling) *Signorelli.*

On the walls are admirable frescoes by *Signorelli*, representing Predictions of Sybils, etc., Summons to Judgment, Arrival of Antichrist, Last Judgment and Hell; Portraits of Cicero, Ovid, and Horace; Seneca, Dante, and Virgil, and the entombment of Christ.

In the N. Aisle is the **Capella del Corporale**, with silver shrine (400 lbs. weight), on which are the Passion and the Miracle of Bolsena, in enamel. This work is by *Ugolino di Vieri*, of Siena, date 1338.

Frescoes, Miracle of Bolseno *Ugolini.*
Madonna (altar on l.) *Fillippo Memmi.*

Opposite the Cathedral the Museum of Count Faina, containing Etruscan antiquities, can be visited on application, as also the collection of Signor Mancini, No. 85, Corso Cavour.

Opera del Duomo, or Palazzo dei Papi, near the Cathedral, contains the **Museo Municipale**, admission 1 fr. On the ground floor are bronzes, pottery, weapons, plans, etc., and on the first floor—

Various Designs for *Façade*, Pulpit, etc.

Reading-desk, with beautiful Carving.

Reliquary, by *Ugolino da Siena.*

Magdalene *L. Signorelli.*

Frescoes (including portrait of himself) *Ibid.*

Madonna, by *Giovanni Pisano.*

Etruscan Terra-cottas (coloured).

S. Giovanale, some old paintings. **S. Domenico**, monument to Cardinal di Brago, by *Arnolfo* (1282). **Il Pozzo di S. Patrizio**, by *Sangallo* and *Mosca*; descent to this celebrated fountain by 250 steps ($\frac{1}{3}$ fr.). Fine views in proximity. Dilapidated **Fortress. Palazzo Comunale**, etc.

The **Etruscan Necropolis**, discovered in 1874, is situated half-way along the winding road between the town and the station. Many of the tombs were found intact, dating from the 5th century, with the names of the deceased in Etruscan characters. The interiors contained painted, and black terra-cotta vases, now in the Museo Municipale.

The railway from Orvieto follows the Paglia to the Tiber, crosses the latter, and at **Orte** joins the line from Perugia, Assisi, and Terni. (For route from **Orte to Rome**, see p. 66.)

The traveller can, if he pleases, vary the route by taking the road to Rome at Orvieto as far as Viterbo, thence rail to Rome, passing **Bolsena** (with its lake and islands and ruins), **Montefiascone**, with cathedral, etc., and magnificent views in the neighbourhood, and Viterbo. Or this latter town can be visited by rail from Attigliano, the station before Orte, or more conveniently by the new railway from Rome direct.

Viterbo has a handsome Romanesque Cathedral (S. Lorenzo), several churches, municipal museum, and other public buildings. From Viterbo the tourist can make several interesting excursions in the surrounding country, especially to Castel d'Asso, Norchia, the Tiber valley, **Toscanello**, Bomarzo, Mont Ciminius, etc.

About six miles beyond Viterbo, reached with horses or mules (*guide very necessary*) are the remarkable ravines called **Castle D'Asso**. In the cliffs of these ravines are sepulchres resembling the valley of the Tombs of the Pharaohs at Thebes. Above the real entrances to the tombs, which are at the base of the cliffs, false doors are sculptured on the rock, they are Egyptian in form and have on the lintels the inscription "Ecasuth." These glens were evidently the Pantheon of Etruria; doubtless here were buried some of her most distinguished men.

From Viterbo to Rome (54 miles) the railway has opened up the districts of Southern Etruria. Leaving Viterbo and crossing several deep ravines the first town is **Vetralla** (pop. 8,000), with 12th-century Basilica, Roman Forum and Necropolis of Norchia. The highest point of the line (1,500 feet) is Barbarona, then **Capranica** (excursion to **Sutri**, Etruscan tombs, amphitheatre, etc.); over a viaduct to **Bassano di Sutri**, to **Bracciano** (mediaeval castle, and circular lake 20 miles in circumference). Beyond are *Cesano*, *La Storta Formella*, *Roma San Pietro*, and **Roma-Trastevere**.

ROME.

Population, 450,000.

[**Hotels**—see Appendix.]

Cook's Offices. Piazza Esedra di Termini, 54 ;
Piazza di Spagna, 1B.

Post Office. Piazza San Silvestro. Open from 8 a.m. to 9.30 p.m. ; also entered from the Via della Vite, where parcels are delivered. *Branch Offices* at the Hotel Continental, opposite the Railway Station ; Via Venti Settembre, 123 ; Piazza Barberini, 28 ; Via del Babuino, 49 ; Corso Vittorio Emanuele, 203 ; Via Cavour, 361, and in the principal thoroughfares. The English and American Mail is closed at 8 p.m. Letters not exceeding $\frac{1}{2}$ oz. to England or America, 25 centesimi.

The English and American Mail is distributed at 9 and 11 a.m. There are two despatches from England daily, except Sunday.

Telegraph Office. Open day and night. Piazza S. Silvestro and several *Branch Offices*. Telegrams in Italy not exceeding 15 words (address included), 1 lira. Telegrams for England and America at a word rate, plus 1 lira for the telegram.

British Embassy. Via Venti Settembre, near the Porta Pia.

British Consulate. Via Condotti, 20.

United States Legation. } Piazza S. Bernardo, 16.
" " **Consulate.** }

Protestant Churches. English Church, **All Saints**, Via Babuino (High), 8.30 a.m., 11 a.m., and 3 p.m.
Trinity Church, Piazza S. Silvestro, opposite the Post

Office, 11 a.m. and 3 p.m. (Evangelical). **American Church**, Via Nazionale. **Presbyterian Church**, Via Venti Settembre, 7, 11 a.m., and 3.30 p.m., October to June, Apostolic Church of Rome, Piazza S. Lorenzo in Lucina, 35. **Baptist Church**, Via del Teatro Valle, 27. Free Church, Piazza Ponte S. Angelo. **English Methodist**, Via della Scrofa, 64. **American Methodist Episcopal**, Via Venti Settembre. **Waldensian Church**, Via Nazionale, 106.

English Doctors. J. T. Eyre, Piazza di Spagna, 31. Sandison Brock, Via Veneto. Thomson-Bonar, Via Babuino, 114. Baldwin (American), Via Gregoriana, 25. William Bull (American), Villino de la Penne. Several Italian physicians speak English.

English Chemists. Evans & Co., Via Condotti, 61-66. Wall, Via S. Niccolò da Tolentino. Roberts, Piazza di San Lorenzo, in Lucina, 36. Baker & Co., Piazza di Spagna, 42, and Piazza delle Terme, 92.

American Dentists. Chamberlain, Via Babuino, 114. Webb, Via Nazionale, 87. Fenchall & Curtis, Piazza di Spagna, 93.

English Booksellers. L. Piale, English and American bookseller, stationer, and bookbinder, Piazza di Spagna, 1, 2; Via Babuino, 108, 109. Wilson, Piazza di Spagna, 22.

Theatres. **Argentina**, Via Torre Argentina. **Constanzi**, Via Firenze. **Manzoni**, Via Urbana. **Metastasio**, Via Pallacorda. **Nazionale**, Via Nazionale. **Politeama Adriano**, Piazza Cavour. **Quirino**, Via delle Vergini. **Valle**, Via del Teatro Valle.

Restaurants. *Café Roma*, Corso Umberto Primo, 426 (afternoon tea); *Café Colonna*, Piazza Colonna; *San Carlo*, Corso Umberto Primo, 120. *Table d'hôte* for non-residents at the Quirinale, Grand, Continental, and other hotels. Corradetti, Via della Croce, 81; Rosetta, Via Giustiniani, 21, 22; Berardi, Via della Croce. **TEA ROOMS.**—Piazza di Spagna, 23; Via Condotti, 20; Corso Umberto Primo, 5; Via Capo le Case, 24; Via Porta Pinciana, 45.

Cafés Chantants. *Olympia*, Via San Lorenzo in Lucina; *Salone Margherita*, Via Duc Macelli.

Cafés. Colonna, Piazza Colonna. Greco, Via Condotti, 86. Nazionale, Via del Corso, 179. Roma, S. Carlo al Corso. Caffè delle Varietà, skating rink from 9-12

and 3-6, varied entertainment every evening, Via due Macelli.

Railway Station. There is only one Central Station. It is on the Viminal Hill, opposite the *Piazza di Termini* and *Piazza del Cinquecento*.

The terminus of the Viterbo railway is in Trastevere; there is a station near St. Peter's.

Steam Tramway. From the Via Porta S. Lorenzo to Tivoli.

Tramways—Omnibuses. There are about thirty tram and omnibus routes, traversing Rome in all directions, many of them having the *Piazza di Venezia* as a centre. Most of the tramways are electric, running from 7 a.m. to 10 p.m. Fares, 5-25 c. The omnibuses run from 8 a.m. to 8 p.m. Fares, 10-15 c.

Pensions and Furnished Apartments are numerous in what may be called the Strangers' Quarters, viz., the Corso, *Piazza di Spagna*, Via del Babuino, Via Sistina, the streets on the Pincio, etc., in the Via Nazionale, Via Venti Settembre, and in the new Ludovisi quarter. A northern aspect should be avoided, and sunny rooms secured. The charges at the Pensions frequented by English and Americans vary from 7 to 12 fr. a day. Furnished Apartments (two rooms) may be rented for from 100 to 250 fr. a month; suites of 4 or 5 rooms from 300 to 600 fr.; one room, 50 to 100 fr.

Libraries. Public Libraries.—*Alexandrina*, in the Università di Sapienza, Via della Sapienza, 71. *Angelica*, Piazza of Sant' Agostino. *Vittorio Emanuele*, Via del Collegio Romano. Private Libraries.—*Santa Cecilia*, Via di Greci, 18. *Corsiniana*, Corsini Palace (National Gallery) in the Lungara. *Sarti*, in the Academy of St. Luke, Via Bonella, 44. *Vallicellana*, in the Philippine Monastery, in the Corso Vittorio Emanuele. Lending Libraries.—*Piale*, Piazza di Spagna, 1 (Reading Rooms). *Wilson*, Piazza di Spagna, 22. *Loescher*, Palazzo Simonetti, 307 in the Corso.

Principal Promenades. *Monte Pincio* (band Sunday, Tuesday, Thursday, and Saturday, two hours before sunset, during winter). *Villa Umberto Primo* Gardens. *Gianicolo* (S. Peter in Montorio). *Corsini Villa*, on the Janiculum. • Grand view at the Garibaldi Monument. *Villa Pamphili Doria*, Via Appia.

Carriage Fares.

	ONE HORSE.		COUPE.		TWO HORSES.	
	By the day.	By the night.	By the day.	By the night.	By the day.	By the night.
The course for one or two persons from any part whatever of the city ...L.	1,00	1,00				
By the hour (each hour) ...	2,25	2,25	1,20	1,40	2,00	2,50
For every quarter of an hour over the hour ...	0,55	0,55	2,50	3,00	3,00	3,50
A course to or from the Vatican museum, Station of St. Peter's, Viale della Regina, Barriera Angelica, Janiculum, Pincio, Gate of St. Sebastian, Cemetery of St. Lorenzo, Aventine Hill and up to 500 metres outside the walls ...	1,50	1,50	1,70	1,90	2,50	2,80
By the hour to the Pincio, Villa Borghese, Villa Corsini, Viale Parioli, and up to 2 miles outside any of the City Gates ...	3,00	3,00	3,00	3,00	3,50	4,00
Every quarter of an hour over the hour ...	0,75	0,75	0,75	0,75	0,85	0,95

N.B.—If going any distance beyond the walls a bargain should be made. The price of the course increases 20 cents in the day and 20 cents at night for every extra person more than two for one-horse carriages, more than four for two-horse carriages. For the carriage by the hour a third person pays nothing extra. The course at night begins from one hour after sunset to 7 o'clock next morning. There is no charge for a hand-bag, or any small article. Articles of a larger size or weight 50 cents each extra.

Money. Never go out without a good supply of centesimi: make it a matter of conscience never to give two when one will suffice (1 lira = 100 c.). The fee of half a franc (50 centesimi) is ample for an ordinary gratuity.

SPECIAL NOTES.

Health of Rome. The remarks of travellers, thirty years ago, as to the unhealthy state of Rome, are happily no longer applicable. Rome has been cleansed, drained, purified, has excellent water, and by recent statistics is shown to be one of the healthiest cities in Italy.

"People rush through Europe at express rate, eat all sorts of things that they are unused to at unusual hours, over-exert themselves, change the whole course of the living to which they have been accustomed, get ill, and then say, 'It's the climate of Rome.'"

There is no doubt that malaria fever does exist in the neighbourhood of Rome, but only during the three hot months; and as visitors do not go to the Campagna then, they are not likely to get it.

The fever visitors get is ague fever, like that known in the Fen districts, and this is invariably taken through imprudence.

The well-known Roman physician, Dr. C. Liberali, M.D., in his "Hygienic Medical Handbook for Travellers in Italy," says: "The climate of Rome is in the highest degree salubrious and favourable to all, but especially to delicate persons; but they should follow the advice of a skilful physician of the country."

Frost and snow are rare in Rome, but it is often *very* cold before 10 a.m., and after 4 p.m. October, April, and the early part of May are generally the most delightful seasons, the average temperature being from 60° to 65° Fahr. January and February are the coldest months, average temperature 46°, falling in some winters below 32°, with about ten wet days. November is often a pleasant month, mean temperature 54°, and eleven wet days. December is a windy month, mean temperature 47°, rainy days eleven. March is the windiest month of the year, with ten rainy days, mean temperature over 50°, both cold and mild weather being experienced. After May the heat of the long summer months rapidly increases.

Topography of Rome. Dr. S. Russell Forbes says:

"To get a good idea of Rome and its topographical situation, take a carriage and drive for three hours through the principal streets ; more can be learned in this way than in any other.

"*Start from the Piazza di Spagna ; drive down the Via Babuino to the Piazza del Popolo, up to the Pincio, for a view of Rome, looking west ; then along the Via Sistina, up the Quattro Fontane, to the right, down the Via Quirinale ; stop in the square for the view. Proceeding to the Via Nazionale, turn up it to the left as far as the Quattro Fontane ; then turn to the right past S. Maria Maggiore direct to the Lateran, from the front of which see the view eastwards ; then follow the Via S. Giovanni down to the Colosseum, passing by the most perfect part. By the Via del Colosseo, Tor di Conti, Via Croce Bianca, Arco dei Pantani, Forum of Augustus, and Via Bonella, you reach the Forum, under the Capitoline Hill. Continuing by the Via Consolazione and Piazza Campitelli, follow the line of streets to the Ponte Sisto ; crossing this, proceed up the Via Garibaldi to S. Peter in Montorio. Grand view of Rome and the Campagna, looking north, east, and south.*

"Then continue along the Villa Corsini, by the Garibaldi monument, past S. Onofrio to S. Peter's ; drive round the square ; then down the Borgo Nuovo to the Castle of S. Angelo. Crossing the bridge, take the Via Coronari to the Circo Agonale ; then on to the Pantheon, and by the Minerva to the Piazza di Venezia ; thence up the Corso as far as the Via Condotti, up which street you return to the Piazza di Spagna, after having thus made the most interesting drive in the world."

Historical Notice. Rome was founded 753 years before the Christian era, by Romulus, who was the first king. From a simple collection of houses inhabited by fugitives, she became in the course of two centuries the mistress of Etruria, of Latium, and the greater part of Samnium. The despotic rule of the Tarquins was the cause which excited Junius Brutus to stir up the people to revolt against them. It was then that Rome was constituted a Republic, and was governed by consuls.

But the ambition and discord of their rulers occasioned the downfall of the Republic, and with the proclamation of Cæsar Augustus, the Empire was inaugurated.

His reign was a continual protection of arts, sciences, and letters, and at that time Rome could justly call herself the mistress of the world. Of the many emperors who succeeded him, some were signalised by their virtues, the greater part by their vices. The Empire became also divided into eastern and western; this last terminated under Romulus Augustus, in 476. Rome was several times invaded by barbarians of the north, who finally remained masters; and Odoacre, their king, seated himself on the throne of the Cæsars.

In the Middle Ages, she was first the capital of a small duchy, under the protectorate of the Lords of Ravenna; in the time of Leo III. the Republic was restored, under the authority of the Popes, who had already established their residence there. The Popes defended the city in its long struggles with the Longobards and Greeks, who in vain attempted to bring it under their dominion. It was finally liberated by the Franks, who, under the command of their king, Pepin, defeated the many enemies who struggled for its possession. Pepin then gave it in fief to the Popes, which right was afterwards confirmed by his son Charlemagne, who granted them also other privileges. At the death of Charlemagne, Rome found herself torn by civil wars, prolonged for almost two centuries, at the end of which Henry IV. possessed himself of the city, expelling the reigning Pontiff, Gregory VII. The Pope again returning to establish himself, new agitations followed. For this reason the Popes, who were violently opposed by some of the principal families, the Colonna, the Orsini, etc., exiled themselves several times from Rome, and transferred their seat to Orvieto, Viterbo, and, lastly, to Avignon.

Finally, by the general triumph of the Guelphs, the dominion of the Pontiffs was re-established in Rome in the 16th century, until it was again interrupted by the French, who proclaimed it a Republic in 1798, and in 1800 annexed it to the empire of France. In 1814 Pius VII. returned to the possession of the Eternal City, and his successors continued to hold it until 1849, when Pius IX. was compelled to exile himself to Gaeta. In that period the Republic was proclaimed; but in the following year the French reinstated the Pontiff on his throne. On the 20th of September, 1870, the Italian soldiers, after a



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few minutes' combat, took possession of Rome, which is now the capital of Italy.

Visitors who have not been in Rome for many years will scarcely recognise it. Old quarters have been superseded by large and commodious buildings. Suburbs have arisen over the vineyards outside the city walls; the Tiber has been embedded all along its urban course between two massive embankments, on which large houses overlooking the river have been erected; granite bridges, constructed to withstand the ravages of the river, have been thrown across the two embankments; new and wide thoroughfares have been opened, and in every way the sanitary conditions of the city have been improved.

Excavations. Although excavations were commenced on the Palatine in the 18th century, it was only in the opening of the 19th century that any serious or systematic excavations of the Forum Romanum, the Palatine, or other historical sites were organised; and since Rome has been the capital of an united Italy, these have been carried out on a large scale down to the present day, and recent discoveries have brought us face to face with the ancient days of Rome (*see* pp. 126-133).

Fêtes and Festivals. These are not now what they used to be; many of the great festivals have been discontinued, but on Saints' Days there is always something to be seen and heard in the principal churches, and the tourist will do well to consult the list on pp. 439-442. The festivals marked with an asterisk (*) are of special interest, being still celebrated with considerable pomp and ceremony.

USEFUL HINTS.

Do not ride in an open carriage at night.

Take lunch in the middle of the day. This is essential. It is better to take a light breakfast and lunch, than a heavy breakfast and no lunch.

No city in the world is so well supplied with good drinking water as Rome. The best is the Trevi water. Do *not* drink Aqua Marcia in the summer, it is too cold.

If out at sunset, throw an extra wrap or coat on, to avoid the sudden change in the atmosphere. There is no danger beyond being apt to take a cold. Colds are the root of all evil at Rome.

Do not sit about the ruins at night. There is no harm in walking.

Close your windows at night.

If you get into a heat, do not go into the shade or into a building till you have cooled down.

Do not over-fatigue yourself.

Follow these hints, and you will avoid that great bug-bear, Roman fever.

Cook's Excursions and Carriage Drives.—Carriage drives for visiting the chief places and objects of interest in Rome, ancient and modern, form a special feature of THOS. COOK & SON'S business. The programme for three days is specially arranged for seeing the monuments without loss of time; their personally conducted parties being under the guidance of *Dr. S. Russell Forbes*, Archaeological and Historical Lecturer on the Roman Antiquities.

PRINCIPAL SIGHTS AND TIMES FOR SEEING THEM.

Churches.—(Visit, best in the afternoon, when there are no services.) SS. Apostoli, p. 113. S. Clemente, p. 136. S. Croce in Gerusalemme, p. 143. Gesù, p. 155. S. Giovanni in Laterano, p. 137. S. Marcellus, p. 107. S. Maria degli Angeli, p. 93. S. Maria in Ara Coeli, p. 121. S. Maria Maggiore, p. 152. S. Maria sopra Minerva, p. 155. S. Maria della pace, p. 156. S. Maria del Popolo, p. 104. S. Maria in Trastevere, p. 184. S. Onofrio, p. 182. S. Paolo fuori le Mura, p. 158. S. Peter's, p. 162. S. Pietro in Vincoli, p. 153. S. Prassede, p. 153. Sistine Chapel, p. 170.

Forum Romanum, p. 126; 1 lira.

Forum of Trajan, p. 113.

Galleries:—

Open every day.—Barberini, 10-4; except Sunday. Admission 1 lira, p. 151. Borghese, p. 97, 11-5; 1 lira, Sunday free. Capitol (entrance $\frac{1}{2}$ lira), 10-3. Conservatori (Pictures, Marbles, Bronzes), daily, 10-3; $\frac{1}{2}$ lira, Sundays free. St. Luke, 10-3. Modern Art, 9-3; 1 lira. National

- Gallery, 10-4; entrance 1 lira. Vatican, 10-3; 1 lira. Monte di Pietà, 8-3.
- Tuesday.—Doria (on festivals, the day following), 10-2. Colonna, 11-3; 1 lira. Lateran, 10-1; entrance 1 lira.
- Wednesday.—Rospigliosi, 9-3; to the Casino, 1 lira.
- Thursday.—Colonna, 11-3; 1 lira. Lateran, 10-1.
- Friday.—Doria, 10-2 (on Festivals the following day).
- Saturday.—Rospigliosi, 9-3. Colonna, 11-3; 1 lira. Lateran, 10-1.
- Farnesina. — Monday, Wednesday, and Friday, 10-3.30; and on the 1st and 15th of each month, entrance 1 lira; p. 183.

Museums:—

- Open daily.—Borghese; admission 1 lira, see p. 97.
- Capitol, 10-3; $\frac{1}{2}$ lira week-days, Sundays free.
- Lateran, 10-1; entrance 1 lira, Tuesday, Thursday, and Saturday. Vatican, winter, 10-3; summer, 9-1; entrance 1 lira. Kircherian, 10-3; entrance, 1 lira. Tabularium, 10-4; entrance, $\frac{1}{2}$ lira, closed on Sundays. National Museum, 10-4; entrance 1 lira. Etruscan Museum, 10-3; entrance 1 lira, Monday and Thursday.
- Archæological Magazine.—Monday and Saturday, 1 till dusk; Wednesday, 9-1; entrance 50 c.
- Open on Thursday.—Auditorium of Mæcenæ, 9 11, 2-5; permission at the Capitol. Instruction and Education, 1-3.
- On Sundays and Festivals, private galleries and museums are closed; those under the Municipality are open free.

Villas:—

- Open daily.—Umberto Primo, sunrise to sunset.
- Corsini (now National Gallery), p. 182, 10-4.
- Pincio, p. 96, sunrise till sunset. Papa Giulio, 10-4.
- Open Monday.—Farnesina, p. 183, 10 3.30.
- Open Tuesday.—Pamphili Doria, p. 108, 10-2.
- Open Wednesday.—Wolkonsky (permission), 2 till dusk. Farnesina, p. 183, 10 3.30. Medici, p. 96, 8-12, 2-5.

Open Friday.—Pamphili Doria, 10-2. Farnesina,
10-3.30.

Open Saturday.—Wolkonsky, or Campanari, before
noon.

Open Saturday.—Medici, 8-12, 2-5.

Orders Required, and Where Obtainable.

GRATIS.

For an interview with His Holiness the Pope. Of
the Maggiordomo.

S. Peter's Dome. Via della Sacrestia, 8.

S. Peter's Crypt. Of Cardinal Ledockowski, Palazzo
Cancellaria.

Vatican Mosaic Manufactory. Via della Sacrestia, 8.

Villa Wolkonsky. Of any Banker.

House of the Deputies. Of any Member.

Auditorium of Mæcenæ. At the Capitol.

The descriptive pages relating to this ancient city are arranged in the following order:—The traveller is supposed to arrive at the railway station, and to proceed to the Strangers' Quarter, near the Piazza di Spagna, the neighbourhood of which is described. He is then conducted along the Corso, to the Forum, Palatine, and Colosseum, etc. A *détour* is thence made to the Lateran and its neighbourhood. The description of the part of the city which lies to the south of the Colosseum is next given, and then that of the Quirinal and adjoining districts. The remainder of the city on the right bank of the Tiber, including the Pantheon, follows. The Vatican, St. Peter's, Castle of St. Angelo, and the Trastevere, or district on the right bank of the river, concludes the account.

The railway enters Rome through an opening made in the Wall of Aurelian, about midway between the Porta Maggiore and the Porta San Lorenzo, on the east side of the city. Immediately within the wall the traveller catches a glimpse of the ruins of the Baths of Gallienus; on the left of the line, and just before the station is reached, a part of the ancient wall of Servius Tullius (built 564-60 B.C.)

is seen. A large portion of this wall was discovered when the excavations for the railway were being made, but it was destroyed to make way for the iron road. "

The Railway Station is on the Viminal Hill; and on leaving it the traveller comes out into a large open space, called the **Piazza di Termini**, which occupies part of the site of the **Baths of Diocletian**, the ruins of which are on the right. In the Piazza is a fine jet of water, called the Fountain of the **Acqua Marcia**, the water of which is brought by aqueduct thirty-eight miles, and is considered the purest, but coldest, in Rome. The fountain is illuminated at night by electricity. In the open space in front of the station, now called the Piazza del Cinque Cento, is a monument to the five hundred Italian soldiers who were surprised and slain at Dogali by the Abyssinians in 1886.

The hemicycle on the left, marks the seats of the Stadium of Diocletian's Baths—here the Via Nazionale starts westward; on its left, 54, Piazza Esedra di Termini, is Cook's Chief Italian Office.

On the right of the fountain is the **Church of Santa Maria degli Angeli**, which occupies part of the site of the **Baths of Diocletian**, the largest of the Roman baths, which included an area measuring 1,300 by 1,200 feet. The church was constructed from designs by *Michael Angelo*, the materials furnished by a portion of the baths. Immediately within the door are the tombs of Salvator Rosa and Carlo Maratta, and a statue of St. Bruno, by *Houdon*. The pictures on the walls were originally in St. Peter's. Another part of the site of the *Thermae* is occupied by

The National Museum

(Museo Nazionale Romano delle Terme Diocleziane).

Entrance on the station side of the church. Open daily from 10 to 4; entrance, 1 lira. This museum has been formed in the cloisters built by *Michael Angelo*, and in the rooms of the old monastery upstairs.

West Cloister.—1. Tiberius. 3. Antonia Furnilla. 5. Nymph from the Palatine. 7. The High Vesta Flavia Publicia, 252-84. 14. Seneca. 17. Delphic Apollo. 23. Ceres, by *Praxiteles* from the Palatine. 34. Cybele. 35. *Hermes* after *Praxiteles*.

North Cloister.—3. Relief from the Tomb of Hadrian. Cabinet with altar and remains from Ostia.

Cabinets of inscriptions of the Arval brotherhood. 13. Hermes. 23. Venus. 35. Diana. 37. Relief of the dedication of the Temple of Venus and Rome by Hadrian; the lower part of this is in the Lateran Museum. 41. Mosaic picture of the Nile.

East Cloister.—Sarcophagi and architectural fragments. 42. Cippus recording the name of Sergius Paulus (Acts xiii. 7). See "The Footsteps of St. Paul in Rome," by Dr. Russell Forbes.

South Cloister.—A Roman Matron. Statue from the Platonica of St. Paul. Part of the Ara Pacis of Augustus, considerable remains of this have just been discovered off the Corso.

Ludovisi Collection.—*First Room.*—12. Archaic statue in the Doric chiton. 7. Relief of two females dipping another.

Second Room.—37. Seated Mars. 38. Youth Resting.

Third Room.—Mercury. 2. Venus, after Heliodorus. 54. Venus, after Praxiteles. Head of Juno.

Fourth Room.—49. Ops. 78. Ceres. 43. Part of the Gallic group, to which the wounded Gaul of the Capitol belongs, also 37 and 38 above.

Fifth Room.—31. Proserpine. 57. Minerva, by Antiochus. 66. Hera of Argos, by Polyclethus, jr. 35. Head of Juno. Return.

Sixth Room.—8. Pan and Apollo. 41. Bacchus and Amphilus. 11. Pan and Olympus, after Heliodorus.

Seventh Room.—39. Althra sending Thesus to find his father Ægeus, by Menelaus. 15. Calliope. 75. A Philosopher, by Zeno.

Eighth Room.—Busts and Sarcophagi.

The cypress trees in the garden were planted by Michael Angelo. The heads of the animals formed part of the decorations of Trajan's Forum.

Upstairs.—**First Room.**—Remains from the tomb of Sulpicius Platorinus. Head of Marcia Furnilla, second wife of Titus. *Passage.*—Stucco vaulting.

Second Room.—Bronze Meleager, by Lysippus. Bronze Boxer (seated), by Naukeros. Both found in 1885 in erecting the National Theatre. Youthful Bacchus in bronze, found in the Tiber.

Third Room.—Greek head, probably Sappho, by Silaniou. Head of Venus, after Praxiteles. Apollo, after Phidius's Delphic Apollo. Heads of Hygeia and Æsculapius from the Baths of Caracalla, 1901. Venus Genetrix, after Arcesilaus.

Fourth Room.—Stucco Vaulting from the House of the Priestess of Isis on the right bank of the Tiber.

The next rooms contain frescoes from the same house. Fragment of Hylas being drawn by the Naiads into the stream. Hermaphroditus. Head of Ariadne. Head of Antoninus Pius. Head of Antonia.

Cabinet of the Vestals.—No. 4. A Young Vestal, 2nd century. 6. Prætextata Crassa. V.V.M., A.D. 201. 3. An Old Vestal, with head-dress time of Hadrian. 2. Head of Terentia Flavola, 203.

Seventh Room.—Cabinet of Anglo-Saxon silver coins found in the House of the Vestals, left there by an emissary to the Papal Court, when occupied by the Papacy. They date from 901. Frescoes from the House of the Priestess of Isis.

Frescoes of domestic scenes. The cases contain 397 Byzantine gold coins, from Constantius II. (337) to Anthemius (472). Found in a drain in the House of the Vestals in 1899.

Twelfth Room.—Frescoes from the tomb of Statilius Taurus, illustrating the story of the Æneid from the landing of Æneas to Romulus.

Thirteenth Room.—Armour, glass, Byzantine money and jewellery found in tombs at Castel Trosino, near Ascoli-Piceno. Sarcophagus of Calpurnius Piso.

At the further end of the Piazza del Cinque Cento is the

Fountain of the Acqua Felice.

This fountain is divided into three niches. The centre contains a statue of Moses Striking the Rock, by *P. Scavizzi*, who foolishly boasted that his Moses would surpass the Moses of Michael Angelo. The niche to the right contains an alto-relief by *Flam. Tacca*, of Gideon Watching the Soldiers Drinking. The alto-relief in the left niche represents Aaron Leading the Israelites to Drink. The lions which ornament the basin are modern. The water which

supplies this fountain is brought in an aqueduct twenty-two miles long, constructed by order of Sixtus V., between 1585-87.

Opposite the entrance of the Church of Santa Maria degli Angeli is the Via Nazionale intersecting the *esedra*, or what was the round central portion of the Stadium of the Baths of Diocletian. To the left, in the Piazza *esedra* di Termini, No. 54, is the principal office of Thos. Cook & Son.

On the left of the Via Nazionale, one of the busiest thoroughfares in Rome, leading to the Piazza di Venezia, is the Gothic American Episcopal Church of St. Paul, erected in 1879. Further on is the handsome

Galleria Nazionale d' Arte Moderna, containing the largest collection of Italian art of the 19th century. Open from 9 a.m. to 3 p.m.; Sunday, 10 to 1 p.m., free; other days, entrance 1 fr.

The Gallery was founded in 1883, and receives frequent additions from purchases made by the Government. The collection contains Sculptures and Bronzes on the **Ground Floor**. The Paintings are displayed in a series of 22 rooms on the **First Floor**—several hundred pictures, with examples by *Podesti, Ferrari, Celentano, Vannutti, Michetti, Nono, Ximenes, Rosa, Calderini, Simi, De Sanctis, Morelli, Bazzani, Massimo d'Azeglio, Palizzi, Delleani*, and others.

On leaving the Galleria, instead of following the Via Nazionale we return to the Via Quattro Fontane, along the Via Sistina, and reach the Piazza Trinità dei Monte, with an Egyptian obelisk at the top of the steps leading down to the Piazza di Spagna (Cook's Office, 1B). The church on the right, Santissima Trinità de Monti, contains *Daniele Volterra's* masterpiece, the "Descent from the Cross." The monks sing the vespers on Sundays. Beyond, on the is

The Villa Medici,

French Academy, open Wednesday and Saturday from 2-5. It contains an interesting Museum of Casts of Sculptures from the Parthenon of Athens; and the inner gardens are laid out in the Italian style. One now enter

The Pincian Gardens,

bright and cheerful drive and promenade of Rome,

where the fashionable world shows itself as the band plays in the afternoon, especially on Sundays and festas. The beautiful pleasure grounds are embellished with statues and busts of eminent Italians, and with obelisks and monuments. A splendid view of modern Rome is obtained from the terrace. A terraced road leads down to the Piazza del Popolo. The city gate is to the right.

Outside the Porta del Popolo is the

Villa Umberto Primo, formerly Borghese,

with its beautiful Casino and Gardens, open daily. Admission to the Museum and Gallery, 1 lira; on Sundays free. November, December, January, 10-4; March, April, May, 10-6; June, July, August, 12-6; February, September, October, 11-5.

The **Villa Borghese** was built for Cardinal Scipio Borghese, nephew of Paul V., in 1605-21, by G. Vasansio. The spacious and beautiful grounds were enlarged at a later date by the acquisition of the Giustiniani gardens. The principal entrance to the Park is just outside the Porta del Popolo. Leading out of the various avenues are seen fountains, statues, temples, ruins, and other buildings, including a Mediaeval Castle, and a temple of Faustina with copies of ancient inscriptions. The entire property was bought by the State in 1902 for four million francs, and will be eventually connected by a bridge with the Pincio.

The statues, antiques, and paintings of the Borghese Collection are contained in the

Casino, built in 1782. The sculptures and frescoes are in ten rooms on the ground floor. The Picture Gallery is upstairs; the names of the artists are legibly painted on the frames, but not the subjects. Illustrated catalogue by Venturi, 1½ fr., or bound, 2 fr. The paintings were removed to the Casino from the Borghese Palace in the city, off the Corso, in 1891, and this important collection was purchased by the State in 1901.

The following is a summary of the objects best worthy of examination in the Casino.

Museum of Sculptures.

Ground Floor.

I. Vestibule. On the walls three reliefs from a triumphal arch of Claudius. Torso of Pallas. Candelabrum in Carrara marble.

II. Saloon. On the floor mosaics of gladiators. Ceiling by *Mariano Rossi*, Camillus returning to Rome. Dancing Faun. Large bust of Hadrian, ditto of Antoninus Pius. Colossal Satyr.

Room III. In the centre Paolina Borghese, sister of Napoleon, as Venus, by *Canova*. Statue of a Roman Street-boy. Bas-reliefs : Ajax tearing Cassandra from the Palladium. The ceiling with arabesques by *Marchetti*, and paintings representing the War of Troy by *De Angelis*. The bas-reliefs in plaster casts, that adorn the wall, are by *A. Penna*. Of the two pictures : one, Apollo and Daphne, is by *D. Dossi* : the other, David with the head of Goliath, by *Caravaggio*.

Room IV. Ceiling : Phaeton's fall, by *Caccianiga*. In the centre, David with the sling, by *Bernini* when he was seventeen years old. Entrance wall : Front and back of a sarcophagus. Lid of another sarcophagus. Paintings : 4. Andromeda, *D'Arpino*. 7. Venus' toilet, *Padovanino*.

Room V. Centre-piece of ceiling, Apollo and Daphne, by *Angeletti*. In the centre, the celebrated group by *Bernini*, Apollo and Daphne, executed in his 18th year. Boy playing with a goose. Statuette of Cupid a prisoner. A boy playing with a bird.

Room VI. (Galleria). Arabesques, by *Marchetti*. The walls are divided in twenty compartments by pilasters in oriental alabaster, all adorned with cameos in white marble. Collection of modern porphyry busts of Emperors, with draperies in alabaster, representing the first eleven Roman emperors. In the centre a porphyry bath found in the Mausoleum of Hadrian. Statue of Diana.

Room VII. (Gabinetto). On the ceiling : Hermaphrodite and Salmacius, *Buonvicini* ; on the floor an ancient mosaic. Sleeping Hermaphrodite. Modern copy of the Thorn Extractor. Torso of Venus with Cupid.

Room VIII. On the ceiling : The Council of the Gods. In the centre : Æneas and Anchises, *Bernini*, the first large

work of the Artist, then in his 16th year. Æsculapius and his son Telesphorus. Leda and the swan.

Room IX. On the ceiling : Cybele throwing her gifts over Egypt, and 8 side pictures representing the Divinities of the seven planets and Canicula, all by *T. Conca*. In the centre, Satyr on a dolphin. Dancing bacchante. Venus coming from her bath.

Room X. Ceiling by *Marchetti*, centre by *Conca*. In the centre : Dancing Satyr, found in the Via Salaria, and wrongly restored by *Thorwaldsen*.

Return to Room VI. (Galleria) and ascend the staircase to the

Picture Gallery, the most important in Rome after the one in the Vatican, and rich with masterpieces of the different schools. At the top of the staircase is a small vestibule, to the left of which is

Room I. (Florentine and Lombard school). 424. Holy Family, *Raphael*, an early copy ; the original is in St. Petersburg. 433. Madonna with Jesus and St. John, masterpiece by *L. di Credi*. 434. Leda with the swan, school of *Leonardo da Vinci*. 435. Christ imparting a blessing, *M. d'Ogionno*. 439. Holy Family, school of *Verrocchio*. 459. Holy Family, *Sodoma*. 461. Christ bearing the Cross, *A. Solario*. 462. Pietà, *Sodoma*.

Room II. Containing small objects, curiosities, and some pictures. 495. Portrait of Paul V., a mosaic in pietra-dura by *Marcello Provenziale*. 514. A woman's head, in silver point, school of *Leonardo da Vinci*. 519. View of the Villa Borghese in the 17th century. 527. Three Graces, *Vanni*.

Return to Room I. and enter

Room III. (Florentine school). Ceiling representing incidents from the Æneid, by *Conca*. 306. Christ, *Carlo Dolce*. 310. Madonna adoring the Holy Babe, by *Fra Bartolomeo*. 318. Madonna, *C. Dolce*. 326. Venus and Cupid, by *Lucas Cranach*. 346. Copy of Titian's Three Ages, original in London, *Sassoferrato*. 348. Madonna and Child, St. John and Angels, *S. Botticelli*.

Room IV. 355. Portrait of the Fornarina, a good copy of Raphael's original in the Barberini Gallery, by *Sassoferrato*. 364. Portrait of Giuseppe Ghislegi, *Pietro da Cortona*. 368. Holy Family, copy from an original by *Raphael*. 369. Entombment, *Raphael* ; painted in 1507.

just before he came to Rome. It was painted for the Baglioni Chapel in S. Francesco at Prato in Perugia, and was bought by Paul V. a century later. 375. Portrait of D. Orazio Giustiniani, *Andrea Sacchi*. 377. Crucifixion with SS. Jérôme and Christopher, *Fiorenzo di Lorenzo*. 382. Madonna, *Sassoferrato*. 395. Portrait of a man, *Antonello da Messina*. 397. Another portrait of a man, *Perugino*. 399. Portrait of a boy, school of *Raphael*. 408. Portrait of Cardinal Marcello Corvini (Pope Marcellus II.), *Pontormo*.

Return to the Vestibule and enter

Room V. (Galleria). Ceiling by *Lanfranco*, represents the principal Divinities of Olympus. In the centre : An antique marble group of an Amazon riding down two warriors. 35, 40, 44, 49. Four landscapes, *Albani*, representing the four Seasons with mythological scenes (Vulcan's workshop, Venus' toilet, Venus and Cupid, Cupid's death). 42. Return of the Prodigal Son, *Guercino*. 53. Diana and her nymphs, and 54. Cumæan Sibyl, both by *Domenichino*. 65. St. Stephen, beautiful work, *F. Francia*. 66. St. Francis, school of *A. Carracci*. 68. Flight of Æneas from Troy, *Baroccio*.

Room VI. Chiefly portraits : 85, by *Parmigianino* ; 94, *Bronzino* ; 97, *Moroni* ; 90. Lucretia, *Elisabetta Sirani* ; 74, *Pontormo* ; 92, Venus, *A. del Brescianino*.

Room VII. (after traversing a small ante-room). Here are gathered all the works of the school of *Ferrara*, among which many by *Garofolo* and his school, 205, 208, 210, 237, 239. 217. Circe the Sorceress, with a fine landscape, one of *Dosso Dossi's* masterpieces. 245. Holy Family, *Dosso Dossi*.

The door nearest to the entrance leads to the

Room VIII. (Flemish School). 258. Landscape with the Baptism of Christ, *G. Breughel*. 268. Crucifixion, *Ian Dyck*. 274. Visitation, *P. Rubens*. 280. Mater Dolorosa, *Simon De Maillay*.

By the other door enter

Room IX. Ceiling by *Gagnereaux* : Calliope surprised by Jupiter under the features of a Satyr. Principal ornament of this room are the three frescoes, executed after *Raphael's* designs by his pupils. 294. Nuptials of Vertumnus and Pomona. 300. The Bersaglio degli Dei (shooting contest of the gods) from *Michael Angelo's* drawing, now at Windsor. 303. Marriage of Alexander and Roxane.

Coming back to the above mentioned ante-room, turn to the right to the

Room X. On the ceiling: Paris' death, by *G. Hamilton*. 101. St. Anthony preaching to the fishes, *P. Veronese*. 122. Leda and the swan, a copy from *Correggio*. 125. Danaë, *Correggio*, one of the artist's finest pictures. 126. Mary Magdalen, a beautiful copy of *Correggio's* original in the Dresden Gallery. 127. The Trinity, *Bassano*. 133. Scourging of Christ, *Sebastiano del Piombo*. 137. John the Baptist preaching, *P. Veronese*.

Room XI. Ceiling representing Love and Psyche, by *F. Novelli*. 147. Amor sacro e profano (earthly and heavenly love). Heavenly love has nothing to hide, hence the figure is nude: one of *Titian's* great works. 110. Holy Family with the serpent, *Michelangelo da Caravaggio*. 170. Arming of Cupid by Venus and the Graces, *Titian*, unfinished. 185. A portrait, *L. Lotto*. 186. Return of the Prodigal Son, *Bonifazio II*. 188. St. Dominic, *Titian*. 193. Virgin with Child, St. Onophrius and St. Bernardino, by *L. Lotto*. 194. Scourging of Christ, *Titian*.

In 1891 the Borghese family sold to the Vatican, for 250,000 fr., 475 MSS. archives of historic importance. The codices of the Vatican archives date from the time of Sixtus IV., or very little earlier, for the library of Boniface VIII. was destroyed by fire, and the collection made by the Popes at Avignon was lost. It is precisely this missing period which is now filled by over four hundred codices containing the history of the Papacy during the Avignon period that has been found in the Borghese archives. It has been arranged in the Vatican library by Father Cozza, who gained renown by his publication of the Vatican Bible of the 4th century. Among the curiosities of the Borghese archives is a letter in the Chinese character, enclosed in a cover addressed to Paul V.

The Villa Papa Giulio Etruscan Museum.

(Open every day from 10 to 4, admission one lira. Sundays 10 to 2, free.) Via Flaminia, train from the Piazza del Popolo. About $\frac{1}{2}$ m. outside the Porta del Popolo.

This very interesting museum has been formed with the objects found at the Etruscan city of Faleria (Civita

Castellana), and purchased by the Government. The Museum has been carefully and scientifically arranged by the Director, Professor Barnabei, Ph.D., to whom great praise is due for his skilful treatment of a difficult subject.

Faleria was originally an Argive settlement founded shortly after the fall of Troy, it then fell into the hands of the Etruscans and was finally absorbed by Rome. It is reached by rail on the line to Orte, and is one of the most interesting Etruscan sites near Rome that can be visited in a day.

The Villa was built by *Vignola* for, and was the favourite resort of, Pope Julius III., who died March 23, 1555.

First Room, *on left of entry*. On the walls are the terra-cotta fragments of the decorations of the entablature of the temple of Juno Quiritis at Faleria.

In a case in the centre is a coffin found at Gabii. It is formed out of a trunk of an oak-tree, and is prehistoric. It contains human remains and vases in terra-cotta, hand-made and rude.

The frescoes on the vault of the room represent on the right the banquet of the Sylvian deities, on the left is the banquet of the gods, by *Taddeo Zuccherò*, died 1566.

Second Room, *right of entry*. The frescoes on the vault of the room, represent scenes in the story of Diana, by *Taddeo Zuccherò*, who worked in this villa for Papa Julius III.

The Court of the Villa is surrounded by a colonnade, the roof being frescoed with birds in foliage and the walls after the Pompeian style. At the further end, through the portico, is a fountain supplied by the Aqua Virgo Aqueduct. A model of the temple of Juno, with the ancient remains, discovered at Alatri in 1889, has been erected in the ground on the right of the court.

A door on the left leads up to the Museum.

The rooms are arranged so that the objects are seen in chronological order of manufacture, and each group of objects in a case are those found together in the tombs.

First Hall contains bronzes and early terra-cottas; early black vases and a few of yellow clay; glass, gold rings, a sword and early engraved vases, on which may be noticed a Pegasus, or winged horse, a Greek cross, fish, etc.

Case No. II., *on left of entry*, contains specimens of the

earliest Italian pottery *Impasto Italico*, dating from a thousand years before Christ; also some early black earth pottery, known as *bucchero*, and some bronze objects; also a black pot with bronze knobs as ornaments.

The frescoes round the upper part of the walls represent the story of Venus.

Second Hall. Specimens of Etruscan ware, Greek ware, and Etruscan imitation of Greek vases, or rather vases made by Greek workmen in Etruria; bronze vases and candelabra; gold necklaces.

The frescoes on the upper part of the walls of this hall represent the seven hills of Rome; and the Villa Giulio.

Hemicycle. This should be visited after the other rooms. See below.

Third Hall. Contains Etruscan imitation of Greek ware; early terra-cotta.

The frescoes on the upper part of the walls represent twelve draped female figures engaged in various pursuits. They represent the sciences and muses.

1st Cabinet. Contains gold medallions; bronze candelabra; gold and onyx ornaments.

2nd Cabinet. Contains decorations from the temple of Juno Quiritis.

Fragments of the architectural decorations of temples. Ex-votos, and coins of the Roman republic and empire found in the compluvium behind the temple.

The Hemicycle. Objects found at Narce. Early vases, bronze vases, Greek vases. Coloured glass bottles, *Bucchero* and red pottery.

Objects found on the bank of the Treia near S. Angelo. Very ancient black vases of the early iron age.

Early pottery and bronzes; jewellery; small bronzes; early terra-cotta vases and utensils; bronze utensils, shields, gold and silver ornaments.

Returning to the city, the visitor enters by the

Porta del Popolo,

which occupies the same site as the ancient Porta Flaminia. The gate was built in the reign of Pius IV. (1559-66) by *Vignola*, and was subsequently ornamented on the inner side by *Bernini*. Statues of St. Peter and St. Paul on the outside are by *Mochi*,

The gate opens upon the

Piazza del Popolo. The Obelisk in the centre was brought from Egypt by Augustus, and placed in its present position by Sixtus V. in 1589. It is 78 feet high, but the height to the top of the cross is 120 feet.

From the Piazza del Popolo there is, on the right, a new bridge over the Tiber, through a new quarter, leading almost direct to **S. Peter's**. Three principal streets terminate in the Piazza. That to the left, the Via Babuino, leads to the Piazza di Spagna, where, at No. 18, are situated one of THOS. COOK & SON'S Offices and Bank. The centre street is the **Corso**, which passes through the middle of the city to the Forum and Capitol. On the right is the Via Ripetta, which passes close to the Tiber.

On the left of the gate is the

Church of Santa Maria del Popolo,

built on the traditional site of Nero's tomb. A chapel was founded here by Paschal II. (1099-1118), to exorcise evil spirits which haunted the place. The present church was built by Sixtus IV. (1471-84). It consists of a nave, aisles, and transept, with an octagonal dome. On entering, the visitor should turn to the first chapel to the right, which has a fine vaulted ceiling, and an altar-piece by *Pinturicchio*, and handsome monuments to two cardinals.

The second chapel belongs to the Cibo family; it is richly decorated with marble. The Assumption over the altar is by *C. Maratta*.

The third and fourth chapels contain frescoes by *Pinturicchio*. On the wall of the right transept is the monument of Cardinal Podocantharus.

The vault of the choir is painted by *Pinturicchio*. The choir contains handsome monuments to two cardinals, nephews of Julius II., executed by *Sansovino*. Over the high altar is a picture of the Virgin, one of many attributed to *St. Luke*.

In the chapel to the left of the high altar is an Assumption by *A. Carracci*; the paintings on the walls are by *Caravaggio*.

The left transept has a monument to Cardinal B. Lonati. Along the left aisle are chapels corresponding to those on the opposite side of the church. The last chapel but one

belongs to the Chigi family. It was built from designs by *Raphael*, who modelled the statue of Jonah, and made the drawings for the mosaics of the Cupola and the altar-piece; the latter was, however, completed by *Sebastiano del Piombo* and *Francesco Salviati*. The statues of Daniel and Habakkuk are by *Bernini*; that of Elijah is by *Lorenzello*.

Martin Luther, when in Rome, lived in the Augustinian Monastery adjoining to this church.

Entering

The Corso,

the visitor passes, on the right, the **Church of Santa Maria de' Miracoli**, and on the left, the **Church of Santa Maria di Montesanto**, built in the 17th century.

The Corso, which is the principal street of Rome, follows the ancient Via Flaminia. In the first street on the left, the Via della Fontanella, lived John Gibson, the great English sculptor, in the block of houses numbered 4, 5, 6, and 7. At No. 18 in the Corso lived Goethe, the German poet. Further down is the **Church of the Gesù e Maria** on the left; and on the right, the **Church of San Giacomo degl' Incurabili**, with a hospital. In the side street, a tablet on the wall of a house marks the studio of Canova.

Turning to the right, down the Via dei Pontefici, the visitor enters the Palazzo Corea (No. 57), and reaches the ruins of the **Mausoleum of Augustus**; founded by Augustus Cæsar, B.C. 28. The young Marcellus, whose praises were sung by Virgil, was buried here, B.C. 23, and afterwards in succession Marcus Agrippa, son-in-law of Augustus, Octavia, his sister, wife of Mark Antony, Augustus himself, Tiberius, and other Emperors, down to Nerva, besides members of the Imperial family. The Mausoleum was closed after Nerva's death, A.D. 98; when Hadrian erected a mausoleum of the same size, now the Castle of St. Angelo, on the other side of the Tiber.

The Mausoleum was ransacked by Alaric, A.D. 409. During the Middle Ages it was fortified by the Colonna family, and in 1354 the body of Rienzi was burned here, after having been hung by the feet two days in front of the Church of St. Marcellus.

Returning to the Corso, the visitor soon reaches a small piazza, on the right of which is the richly-decorated domed **Church of San Carlo**, formerly the Church of St. Nicolò, but after its reconstruction, in 1612, dedicated to St. Carlo Borromeo, Cardinal Archbishop of Milan.

A short distance from this church, in the Via di Fonta-

nella di Borghese, is the magnificent **Palazzo Borghese**, built by order of Paul V., 1590-1615. The ground floor, which formerly contained the picture gallery, is occupied by a dealer in antiquities. The Court is surrounded by a colonnade with ninety-six granite columns.

A short street on the right of the Corso leads to the **Piazza and Church of St. Lorenzo in Lucina**. The latter occupies the site of an ancient temple of Juno Lucina; it contains a Crucifixion by *Guido Reni*, and the grave of Nicholas Poussin, to whom a monument was erected by Chateaubriand.

A tablet on the house, No. 167 in the Corso, marks the site of a **Triumphal Arch erected to Antoninus Pius**. It was thrown down by order of Alexander VII. in 1665, because it obstructed the races in the Corso during Carnival. The alto-reliefs are preserved in the Capitol; two of the columns are in the Church of St. Agnese, and two others in the Corsini Chapel in St. John Lateran.

The next turning on the left, Via delle Convertite, leads to the **Piazza San Silvestro**, on the north side of which are the **Post and Telegraph Offices**. The building was formerly the Convent of San Silvestro, and the fresco decorations of the vestibules and porticoes are well worth seeing.

Opposite the Post Office is the English Church of the Trinity.

Just before reaching the **Piazza Colonna** is the **Palace of the Chigi Family**, which contains a valuable library, and a small collection of sculptures and paintings. The palace is now occupied by the Austrian Embassy to the Quirinal, and is not open to the public. In the centre of the Piazza is the **Column of Marcus Aurelius**, erected A.D. 174. It is covered with *bas-reliefs*, one of which represents the legend of the Thundering Legion. The bronze statue of the Emperor was thrown down, it is believed, in 663, and the summit is now occupied by a statue of St. Paul, erected by Sixtus V. in 1589. The column is 125 feet high, and is formed of twenty-eight blocks of marble.

On the south of the Piazza is the small Church of San Bartolommeo de Bergamaschi.

Behind the Palace with the columns is the **Piazza di Monte Citorio**, with an **Obelisk** in the centre. It was

brought from Heliopolis by Augustus, and set up near here as a gnomon for an enormous sun-dial. The obelisk was thrown down, and long hidden, but was excavated in 1748, carefully repaired, and erected here in 1792. It is 72 feet high, and from the ground to the summit measures 96 feet.

On the north side of the Piazza is the **Palazzo di Monte Citorio**, erected in 1650 by *Bernini*. It was formerly used for law courts, but is now the **Italian Chamber of Deputies**. The debates, to which the public are admitted, are held in a building in the courtyard. The seats are arranged in a semicircle around the president's raised platform; this faces a long table, at which the ministers sit. Above the president's chair is a bust of the King; at the sides are inscribed the *Plébiscites* which united the Italian States.

The Via de Pietra, on the right of the Corso, leads into the **Piazza di Pietra**, on the left of which are the ruins of the **Temple of Neptune**, built into the wall of the Chamber of Commerce. Each of the eleven columns is 4 feet 2 inches in diameter, and 39 feet 6 inches high.

Opposite the Via de Pietra, the Via della Muratte leads to the **Fountain of Trevi**, the finest fountain in Rome, completed in 1762. In the centre is a figure of Neptune on a car, by *P. Bracci*. Behind the car are statues of Fertility and Salubrity, and above it *bas-reliefs* and statues of the Four Seasons. The water, which is the best in Rome, is supplied by the *Acqua Virgine*, first brought to Rome by M. Agrippa, B.C. 27, and subsequently repaired by Pope Nicholas V., in 1450.

The Palazzo Sciarra,

No. 239, Via del Corso, is not open to the public. The pictures have been removed to the National Gallery.

Near the Palazzo Sciarra, a Triumphal Arch, erected by Claudius, formerly spanned the Via Flaminia. It has, however, long since disappeared. Some of its reliefs are in the Palazzo dei Conservatori.

Opposite the Simonetti Palace (No. 307) is the

Church of S. Marcellus,

erected in the 16th century by *G. Sansovina*. The *façade* is by *C. Fontana*.

The third chapel on the right belongs to the English family of Clifford, and contains a monument to Thomas Cardinal Weld, a Dorsetshire gentleman, who, upon the death of his wife, took orders in the Roman Church, and subsequently became one of the few English cardinals of the 19th century.

The fourth chapel has some frescoes by *Pierino del Vaga* and *Daniello da Volterra*. Here is preserved a wooden crucifix, brought from the old church, which was destroyed in 1519. Cardinal Consalvi, Secretary of State to Pius VII., is buried in this chapel.

The opposite chapel, the fourth on the left, belongs to the Frangipani family. The altar-piece, the subject of which is St. Paul's conversion, is by *F. Zuccheri*. Above the door of the church is a fresco of the Crucifixion, by *G. B. Ricci*, and to the right of it the monument of Cardinal Micheli.

At the corner of the Via Lata is the **Church of Santa Maria in Via Lata**, built, according to a late tradition, on the site of St. Paul's "hired house," in which he dwelt two whole years. On the left of the portico a staircase descends to the ruins of the Septa Julia, in which it is alleged St. Paul taught, and wrote several of his Epistles. Here, too, St. Luke is said to have written the Acts of the Apostles, and to have painted his traditional pictures. Another house is pointed out, in the Ghetto, which is far more probable.

The church was known as St. Cyriacus in the 4th century. It was rebuilt in 700; and again in 1845, by Pope Innocent VIII., who at the same time destroyed the Triumphal Arch to Claudius, which spanned the Via Flaminia. The *façade* is of later date. Over the high altar is a portrait of the Virgin, attributed to *St. Luke*.

Close to the church is the magnificent

Palazzo Doria,

with two *façades*. The gallery is open from 10 till 2 on Tuesdays and Fridays (on Festivals the day following). Entered from the Piazza Collegio Romano, behind, 1 A.

Catalogues (1 fr.) in each room; fee, $\frac{1}{2}$ fr. The collection is divided into six rooms, a cabinet, four galleries, and the Salone Aldobrandini, containing 600 paintings.

The entrance is in the north *façade*, in the Piazza del Collegio Romano. The galleries on the first floor contain examples of *Raphael*, *Titian*, and *Velasquez*, but are more numerous represented by works of the 17th century, and by many examples of the Netherlands Schools.

Some of the principal pictures may be noted as follows :—

Room I.—Decorated ceiling by *Agricola*. 5. Flight into Egypt, *Domenichino*. 19. Sacrifice of Noah, *Jacobo Bassano*. Several Venetian paintings.

Room II.—Decorated ceiling, by *Bernabò*. 39, Landscape, *G. Poussin*. 42, Capture of the town of Castro in 1649, *Bourguignon*. 43, 45, Landscapes, *Van Bloemen (Orizzone)*. 60, *Belisarius*, *Salvalor Rosa*. Return through Room I. to the galleries surrounding the court.

Gallery I. (*Braccio*).—71, 72, Landscapes with mythological figures, *Claude Lorrain*. 74, Nativity, *Ann. Carracci*. 76, Landscape with a temple of Apollo, *Claude Lorrain*. 78, Assumption, *A. Carracci*. 86, Entombment, *A. Carracci*. 88, The Mill, *Claude Lorrain*. 92, Landscape, *Claude Lorrain*. 94, Madonna, *Carlo Maratta*. 108, Landscape with the Flight into Egypt, *Jan Both*. 111, St. Sebastian, *G. Reni*.

At the end of this gallery, to the left, is a

CABINET containing: 118, The celebrated masterpiece portrait of Pope Innocent X., by *Velasquez*. Portraits by *Raphael* and *Titian*.

Gallery II.—Ceiling by *Mclani*. Ancient Sculptures. Leading to five rooms.

Room III.—120, Massacre of the Saints, *Mazzolino*. 128, Expulsion of the Money Changers, *Mazzolino*. 125, Madonna, *Boccacino*. 140, Temptation of St. Anthony, *Parutino*.

Room IV.—143, Madonna, copy of *Raphael*. Copy of *Raphael*, *C. Maratta*. 144, Holy Family with two Franciscans, *Garofolo*. 153, Joanna of Aragon, Dutch copy of *Raphael*. 156, Holy Family, *Fra Paolino*. 158, School of *Michael Angelo*. 161, Visitation, *Garofolo*. 163, Madonna, *Rondinelli*. 164, Christ Bearing the Cross, *Andrea Solario*. 165, Nativity, *Orolano*. 170, Portrait, *Dosso Dossi*. 171, Portrait of Machiavelli.

Room V.—173, Money-changers, *Quinten Matsys*. 175, Holy Family, *Brueghel*. 189, Portrait, *A. van Dyck*. 196,

208, Portraits, German School (1545). 197, 200, 206, 209, The Four Elements, *Brueghel*.

Room VI.—215, Rural festivity, *Teniers*. 218, Tavern scene. 231, A Franciscan, *Rubens*. 266, 241, 253, 258, Market scenes, *Wecelx*.

Cabinet.—Several Dutch landscapes. Modern busts of members of the Doria family.

Return to Room III., enter the

Gallery III.—277, Venus, Mars, and Cupid, *Paris Bordone*. 298, Holy Family, *Sassoferrato*. 290, St. Jerome, *Lor. Lotto*. 291, Abraham's sacrifice, *Comodi*. 295, Madonna, *Guido Reni*. 296, The Shepherd, *Rembrandt*. 299, Copy of the Aldobrandini nuptials, *N. Poussin*. 307, The Cook, *Luca Giordano*.

A few steps descend to the left to the

Salone Aldobrandini.—On the walls are ten landscapes by *Gasp. Poussin*. Replica of the so-called Artemis of Gabii in the Louvre. In front of the fireplace, Ulysses escaping from the cave of Polyphemus. On the wall opposite the entrance, statue of the bearded Dionysus. In the centre, Young Centaur, found in the excavations of the Villa Doria.

Re-ascend the steps and enter the

Gallery IV.—376, Madonna, *Sassoferrato*. 384, Repose on the Flight into Egypt, *Saraceni*. 386, Portrait, *Titian*. 387, Triumph of Virtue, copy of *Correggio*. 388, Daughter of Herodias, *Titian*. 390, Portrait, *Jac. Bassano*. 403, Two Venetian Scholars, Navagero and Beazzano, *Raphael*. 410, Concert in the Pitti Palace, copy of *Giorgione*. 411, Dido, *Dosso Dossi*. 414, Daughter of Herodias, *Titian*. 470, St. Peter, *Guido Reni*.

The **Palazzo Saviata** is opposite the Doria Palace, and the Corso ends at the **Piazza di Venezia**. On the right is the **Palazzo di Venezia**, now the residence of the Austrian Ambassador to the Vatican. The stone of which it is built was taken from the Colosseum. The palace was given by Pius IV. to the Republic of Venice, as a residence for their ambassador at the Papal Court. It subsequently became Austrian property, and continued so by special reservation at the cession of Venezia in 1866.

From the north-east corner of the Piazza di Venezia, the Via Nazionale and Piazza SS. Apostoli lead to the

Palazzo Colonna,

begun by Pope Martin V. (1417-31), a member of the Colonna family. The palace occupies three sides of a large courtyard, and contains a picture-gallery (open Tuesday, Thursday, and Saturday, from 11 to 3), entered from the Via della Pilotta, 17.

The pictures have the names of the artists on them, the principal of which are :—

FIRST ROOM.

The red marble *Colonna Bellica*, surmounted by a statue of Mars, with low reliefs round the Column.

Portraits (various).

No.	6.	Adoration	.	.	.	.	<i>Tintoretto.</i>
"	7.	Day.	18.	Night	.	.	<i>Vasari.</i>
"	9.	Venus and Cupid	.	.	.	.	<i>Bronzino.</i>
"	12.	Madonna and Saints	.	.	.	.	<i>Bonifazio.</i>
"	14.	Rape of the Sabines	.	.	.	.	<i>Ghirlandaio.</i>
"	15.	Madonna, and St. Peter	.	.	.	.	<i>Palma Vecchio.</i>
"	17.	Narcissus in Landscape	.	.	.	.	<i>Tintoretto.</i>
		Portraits (various).					

A flight of a few steps, in which a cannon ball fired into the city in 1849 during the bombardment has fixed itself, leads to

THE GREAT HALL.

Ornamented with statues, gorgeous wall paintings, and mirrors.

Ceiling by *Gherardi* and *Coli*, Battle scenes.

Antique statues and reliefs.

Family Portraits by *Van Dyck*, *Gaetano*, *Tintoretto*, *Suslermans*.

No.	31.	Cimone and Epigenia	.	.	.	.	<i>N. Poussin.</i>
"	32.	Pietà	.	.	.	.	<i>Albani.</i>
"	34.	Adam and Eve	.	.	.	.	<i>F. Salviati.</i>
"	39.	Madonna rescuing a child	.	.	.	.	<i>N. Alunno.</i>
"	40.	Magdalen in Glory	.	.	.	.	<i>Lanfranco.</i>
"	46.	Assumption	.	.	.	.	<i>Rubens.</i>

THIRD ROOM.

2 Landscapes (various, very valuable) . *Poussin*.
Landscapes by *Wouwermaens*, *Van Bloemen*, *Claude Lorrain*.

Cabinet, with reliefs in ivory of Subjects from the Sistine Chapel, and the best works of the most celebrated painters.

FOURTH ROOM.

- No. 90. Portrait *Paul Veronese*.
 „ 107. Monk *Titian*.
 „ 110. Guardian Angel *Guercino*.
 „ 112. S. Jerome *Lo Spagna*.
 „ 115. Peasant Eating (true to life) *Annibale Carracci*.
 „ 117. Resurrection of Lazarus *Salviati*.
 „ 94. } Portraits *Tintoretto*.
 „ 95. }
 Ceiling—Apotheosis of Martin V. *Luti* and *Batoni*.

FIFTH ROOM—THRONE ROOM,

which was only used for the reception of the Pope when he came to visit the family. Underneath a portrait of the Pope is a chair turned towards the wall. The room is adorned with costly tapestries, rock crystal chandeliers, and Persian carpets. Two valuable documents are displayed in carved frames. One the Chart used by Marcon Antonio Colonna at the battle of Lepanto, 8th October, 1571; the other is the Diploma of Honour sent to him by the Roman Senate after the battle.

SIXTH ROOM—EARLY SCHOOLS.

- No. 120. } Two Madonnas, surrounded by cir- { *Mabuse* or
 „ 123. } cular miniature-like pictures { *Van Eyck*.
 „ 122. Holy Family *Parmegianino*.
 „ 130. Madonna *Gentile da Fabriano*.
 „ 134. Crucifixion (1370) *Giacomo di Avanzi*.
 „ 135. Boy in a Red Cap, ascribed to *Giovanni Santi*
 (*Raphael's* father), is by *Melozzo da Forlì*.
 „ 140. Madonna *Botticelli*.
 „ 141. Holy Family *Luca Longhi*.
 „ 149. Moses *Guercino*.

The Villa and Garden Colonna is opposite the Foreign Office, 15, Via del Quirinale. Open on Wednesday mornings. Permit to be obtained at the Palace. Fee to the gardener.

The **Basilica of the Apostles** (containing the remains of St. Philip and St. James) is in the **Piazza SS. Apostoli**. It was founded by Pelagius I. (555-59), was subsequently restored by various Popes, and entirely rebuilt during the last century. The portico was designed by *Baccio Pintelli*, and the rest of the building by *F. Fontana*. At the end of the portico on the right is a *bas-relief* of an eagle from the Forum of Trajan. At the end of the left aisle of the church is a monument to Clement XIV. (1769-75) by *Canova*.

The other palaces in the Piazza are the **Palazzo Odescalchi**, with a handsome *façade* by *Bernini*, the **Palazzo Valentini**, the **Palazzo Ruffi**, and the **Palazzo Savorelli-Muti**. In the latter palace, the Old Pretender, or, as his friends called him, James III., died in 1769.

A narrow street leads from the Piazza at the right end, past the Church of SS. Vincenzo e Anastasio, to the

Forum and Column of Trajan.

Excavations made here in 1812 exposed part of the site of **Trajan's Forum**, which was a series of magnificent buildings. The grey granite columns of the excavated part belonged to the Basilica Ulpia, and the line of the aisles can be clearly traced. Behind it was the Temple of Trajan and the large Atrium. On the N. side of the basilica the **Column**, raised in honour of Trajan to record his victory over the Dacians, is entirely of marble, and is 128 feet high, composed of thirty-two huge blocks, and including the pedestal and statue is 147 feet in height. The *bas-reliefs* represent incidents of the war against the Dacians. Formerly the Emperor's statue crowned the summit, but it is now replaced by a statue of St. Peter. An inscription on the column states that in order to make room for his Forum, Trajan removed a neck of land, of the height of the column, which formerly connected the Capitoline and Quirinal Hills.

At the north end of the Forum are the **Churches of SS. Nome di Maria and Santa Maria di Loreto**.

From the north-west corner of the Forum, the Via San

Marco leads to the **Basilica of S. Marco**, which adjoins at the back the Palazzo di Venezia. The Basilica was originally erected by Pope Mark I. (336-37), and subsequently rebuilt.

Several ancient sarcophagi and inscriptions are built into the walls of the vestibule. Above the door is a *bas-relief* of St. Mark. The pillars in front of the pilasters of the nave are of Sicilian jasper. The first altar-piece to the right represents the Resurrection, by *Palma Giovane*. In the third chapel the Adoration of the Magi, by *C. Maratta*. In the Chapel of the Sacrament, Pope Mark, by *C. Crivelli*. Beneath the high altar are relics of St. Mark the Evangelist, St. Mark the Pope, and others.

Close to the door of the church are the remains of a statue of Ceres, called by the populace Madame Lucrezia.

The second turning on the left from the Piazza leads to the

CAPITOL,

the smallest of the seven hills of Rome, but full of historical importance. It is divided into three parts. The north summit, where now stands the **Church of Santa Maria in Aracœli** (p. 121), was occupied by the Citadel and the Temple of Juno Moneta. The middle part, now the Piazza del Campidoglio, is where Romulus is believed to have founded his dynasty. On the south-west summit was the magnificent Temple of Jupiter with its triple colonnade, built by Tarquinius Superbus, B.C. 509, and said to have measured 800 feet in circumference. The Temple was burnt down in B.C. 83, and again in A.D. 69; it was rebuilt on a superb scale by Domitian, A.D. 81, and remained for several centuries the great sacred temple of the Roman world. The ascent to the Capitol can be made by three different paths. That in the centre leads directly to the Piazza del Campidoglio, the three sides of which are occupied by buildings designed by M. Angelo. On the right are the **Palazzo dei Conservatori**, the **Picture Gallery and New Museum**; on the left the **Capitoline Museum of Sculpture**, and in the middle the **Palazzo dei Senatori**. In the centre of the Piazza is the gilt bronze **Equestrian Statue of Marcus Aurelius**, which originally stood in the Forum, and was placed in its present position by Michael Angelo.

Capitol Museum.(Entrance fee, $\frac{1}{2}$ lira.)**CORTILE.**

1. The Ocean. 4. Minerva, after Phidias. 21. Dacian Prisoner. 23. Faustina as Concord. 28. Altar Base.

ROOMS TO THE LEFT.

First. Christian inscriptions. Sarcophagus of Leceutius, A.D. 406. Fresco of two Saints found near the Colosseum. Statuette of the Good Shepherd. Relief of the Magi. Relief of a boat called Thecla, an apocryphal companion of St. Paul, who is at the helm. Mosaic of the 12th century from the Araceli Church with the story of Achilles in relief. The next rooms contain inscriptions. In the end room is a large base to the Mother of the Gracchii.

RETURNING TO THE CORRIDOR,

2, 3, 6, 32, 34, 44, 49, 51, are Egyptian objects found a few years since at the Temple of Isis, on the Campus Martius.

35. Polyphemus. 36. Hadrian. 38. Hercules Killing the Hydra. 40. The Bearded Mars.

ROOMS TO THE RIGHT.

In the First are sarcophagi, vases, busts, and inscriptions.

The Second Room contains the celebrated Gallic sarcophagus, which has on it, in relief, Marcus Marcellus killing the chief of the Gauls, 223 B.C. An altar to the sun.

In the Third Room is the Achilles sarcophagus, in which was found the Portland Vase, now in the British Museum.

Returning to the corridor, take the stairs up to the rooms above.

HALL OF THE DYING GAUL.

1. Dying Gaul (in the middle of the room). 3. Alexander the Great. 4. Amazon. 5. Bacchus; a bust of great beauty. 7. Lycian Apollo, found near the sulphur stream on the road to Tivoli. 8. Zeno, the Founder of

the Stoic School of Philosophy. 9. Girl Protecting a Dove ; portrait statue. 10. Faun ; an ancient copy of the celebrated statue by Praxiteles. 12. Antinous ; found at Hadrian's Villa in the time of Clement XII., 1730-40. 14. Flora (?) ; portrait statue of a Roman lady, found, in 1744, at Hadrian's Villa. 15. Isis. 16. Bust of Brutus, the murderer of Cæsar.

HALL OF THE FAUN.

1. Faun of Rosso Antico (in the middle of the room). 3. Sarcophagus, with the story of Endymion. 8. Boy with a Scenic Mask. 16. Boy playing with a Goose. 18. Sarcophagus ; subject of reliefs, the battle between the Amazons and the Athenians, led by Theseus. 19. Bacchus ; head. 21. Ariadne ; head.

HALL OF THE CENTAURS.

1. Jupiter, in black marble. 2. Young Centaur. 3. Colossal Infant Hercules, sculptured in a rare and valuable variety of green basalt, which has the qualities of touchstone. 4. Aged Centaur. 5. Æsculapius, in black marble. 6. Faun. 8. Minerva. 9. Trajan. 13. Hadrian. 19. Wounded Amazon. 20. Apollo. 25. Antoninus Pius ; colossal bust. 26. Diana. 27. Hunter. 28. Harpocrates. 32. Marcus Aurelius. 33. Amazon (copy of No. 19).

HALL OF THE PHILOSOPHERS, ETC.

A seated statue in the middle of the room, called Marcus Marcellus, but not correctly.

1. Virgil (?). 4, 5, 6. Socrates. 9. Aristides (?). 16. Marcus Agrippa. 19. Theophrastus (?). 20. Marcus Aurelius. 21. Diogenes the Cynic (?). 23. Thales. 25. Theon of Smyrna. 26. Apuleius (?). 27. Pythagoras (?). 30. Aristophanes. 31, 32. Demosthenes. 33, 34. Sophocles. 35. Alcibiades. 36. Anacreon (?). 37. Hippocrates (?). 41, 42, 43. Euripides. 44, 45, 46. Homer. 49. P. Cornelius Scipio Africanus. 51. Pompey the Great (?). 52. Cato of Utica (?). 53. Aristotle. 59. Herodotus (?). 60. Thucydides (?). 61. Æschines. 63. Epicurus and Metrodorus ; a double Hermes. 67. Agathon. 70. Antisthenes. 72. Julian the Apostate. 75. Cicero. 76. Terence. 82. Æschylus.

HALL OF THE EMPERORS.

The so-called Agrippina (a seated statue in the middle of the room).

1. Julius Cæsar. 2. Augustus. 3. Marcellus. 4, 5. Tiberius. 9. Germanicus. 11. Caligula. 12. Claudius. 13. Messalina. 15, 16. Nero. 17. Poppæa Sabina. 18. Galba. 19. Otho. 20. Vitellius. 21. Vespasian. 22. Titus. 23. Julia, daughter of Titus.

In the small cabinet off the Gallery is **The Venus of the Capitol**, an original work by *Scopas*.

GALLERY.

5. Cupid, antique copy from that in bronze by *Lisipus*. 6 and 61. Silenus. 8. Old Drunken Bacchante. 10. Octagon Urn, beautifully sculptured. 16. Psyche. 20. Psyche. 26. Augustus. Between 31 and the window is a large vase found in 1680 near the tomb of Cecilia Metella. 46. Diana Lucifera. 62. Septimius Severus. 63. Marcus Aurelius. 64. Roman Matron, with hair arranged similar to that of the Head of Faustina, wife of Antoninus Pius.

HALL OF THE DOVES

contains several unknown busts. 13. Sarcophagus. 49. Diana of Ephesus. 81. Large weight, well preserved, with antique handle. Mosaic of Doves on a bowl of water, described by Pliny junior; from Hadrian's Villa. Mosaic of Masks.

New Capitol Museum (fee 50 centesimi).

In the Palazzo dei Conservatori.

CORTILE.

1. The only authentic Portrait of Julius Cæsar. Reliefs of the provinces that formed the Roman Empire, from the Temple of Neptune, Piazza Pietra.

STAIRS.

36. The Base Capitolina, giving the names of some of the streets of ancient Rome. 41. Relief from the Arch of

Claudius. 42, 43, 44. Reliefs from the Arch of Marcus Aurelius. 45. Relief of Mettius Curtius floundering in the Marsh. 49, 50. Reliefs from the Arch of Antoninus Pius.

HALLS OF THE CONSERVATORI.

First. Frescoes by *D'Arpino*, illustrating the history of the kings.

Second. Frescoes by *T. Laureti* from the history of the Republic. In the centre is the celebrated bronze wolf of the Capitol.

Third. Frescoes by *Daniel di Volterra*, the Triumph of Marius.

Fourth. Ancient Fasti from 481 B.C. to the end of the Republic. Frescoes by *Bonfigli*.

Fifth. Frescoes of Games, by the *Zaccari*.

Sixth. Garibaldi Museum.

Seventh. Tapestries, scenes from Roman history.

Eighth. Frescoes by *Bonfigli*, from the story of Hannibal.

Ninth. Formerly a chapel, decorated with figures of saints.

Tenth. Corridor contains a collection of Majolica given by the Cini family.

Turn to the right.

GALLERY OF STATUES.

Fasti from 1540. Ancient busts. Altar of the Lares from the Vicus Æscletus in which was the reputed house of St. Paul.

Right Side. Venus after Polychramus. Head of Brutus. Gordianus III. Polyhemnia. Urania. Child playing with Dibs, another with a Disk. Victory? Claudia Justa as Fortune. Cippus of C. Julius Helius. Fortune. Sarcophagus of the Calydonian Boar Hunt. Head of Cybele. Fragments of Athletes. Antinoüs. Faustina. A Muse. Symmachus, sen., Symmachus, jun., 365 A.D., about to start the games. A Camillus carrying a pig to a sacrifice. Minerva.

Side Room.—A. Seated Statuette of the Earth. Youthful Bacchus. Youth anointing himself. Mneuiosine. Bacchus with a Faun riding on a Panther. Apollo the Ægis-bearer. Mercury. A Daughter of Niobe re-

stored as Erato. Dancing Faun. A Daughter of Niobe. Half statue of Commodus as Hercules. Tritons. Alabaster Pavement from the Gardens of the Lamiani, Esquiline Hill. Fisherman. Old Shepherdess. Boy with a Marble, another with a Bow. Girl seated admiring her New Shoes. Mercury playing with a Tortoise. Cupid carrying a Vase. Cupid as Hercules. Monument of Quintus Sulpicius Maximus, who took the first prize in the Capitoline Games for Greek verse, in 94 A.D., at the age of 11½ years; he died! *In the centre.* The Nymph of the Esquiline leaving the Bath; she is fixing up her hair.

THE GARDEN.

Upon the wall of the west side is the Marble Plan of Rome of the time of Septimius Severus. Fountain of a Lion attacking a Horse. This stood at the foot of the stairs of the Palace of the Senator, on the square of the Capitol, and by it Rienzi was murdered in 1354.

B. Relief of a Fury. Eros or Mors (in the base is an inscription to the Nurse of Nero). Hercules taming the Horses. A Senator. A Rhyton Vase, the work of Pontios, an Athenian. Marsyas bound to the Tree. Urana. Head of Mæcenæ.

C. A charging Bull. Bisellium, or Chair of State. Bust of Lucius Junius Brutus. A Camillus. Head of Apollo. Fluted Vase, a gift of Mithridates, 63 B.C., to a gymnasium. Diana of the Ephesians. Martius extracting a Thorn from his Foot.

D. Etruscan Terra-cottas. A Tensa—biga, or two-horse chariot—restored upon a Wooden Frame. Lectica, or Sedan Chair.

E. Modern Busts.

F. Fresco by *Fabius Pictor* of a scene in the Samnite War of 337 B.C. Sarcophagus of Creperia Tryphæna, who is decked out in her Jewels, and has her Doll beside her. Sarcophagus of Eohodph, her father, 3rd century. Coffins in Terra-cotta containing Skeletons. Remains of Early Tombs formed with pieces of tufa, found on the Esquiline.

G. Fragments of a Charioteer about to mount his Chariot. A Foot from Via Appia. Funeral Statue of Bassus.

H. Modern Busts.

UPPER FLOOR.

Landing. *Left.* Archaic Statue of Minerva, 500 B.C. Relief of the Apotheosis of Sabina from the Arch of Antoninus Pius. Bust of Jupiter Seraphis. Sarcophagus of the Good Shepherd. Two examples of *Opus Sectile*, from the basilica of Junius Bassus.

GALLERY OF ANTIQUITIES.

Mosaics. Rape of Proserpina. Symbolical Emblems of the Days of the Week and the Deities against the Evil Eye. Reliefs, Personifying the Cœlian Hill. Forging the Shield of Achilles. Cases containing Bronzes, Terracottas, and Glass.

Bronze Statue of Hercules, by *Lysippus*, brought to Rome in 209 B.C. from Tarentum.

PICTURE GALLERY.

All the works have the names of the artists and the subjects on tablets below the frames. The principal works are as follows :—

First Room. On the upper part of the walls frescoes by *Spagna* of Apollo and the Muses. Cupid and Pysche, by *Annibale Carracci*.

Commencing on the left of the door into next room. Holy Family, by *Mignard*. Christ Crowned, by *Tintoretto*. Adoration of the Magi, by *G. Bassano*. Christ Scourged, by *Tintoretto*. Baptism of Christ, by *Tintoretto*. The Virgin explaining the Scriptures, by *Dosso*. St. John the Baptist, by *Daniele di Volterra*. The Sacrifice of Iphigemia, by *Spagnoletto*. Moses striking the Rock, by *G. Luca*. Triumph of Bacchus, by *Pietro da Cortona*. Romulus and Remus, by *Rubens*. Judith, by *Lanfranco*.

Second Room. *Left.* Parable of the Talents, by *D. Felli*. A Witch, by *Salvator Rosa*. Christ at the Supper of Simon, School of *Leandro*. Views of Rome in water-colour by *Vanvitelli*.

Third Room. *Over the door.* Rape of the Sabines, by *Cortona*. *Left.* Judith, a copy of *Guido's*, by *C. Maratta*. Woman taken in Adultery, by *Palma Vecchio*. The Madonna adoring the Infant Jesus, by *Pietro da Cortona*.

Vulcan's Forge, by *G. Bassano*. A Redeemed Soul, by *Guido*. Burial and Assumption of St. Petronilla, by *Guercino*. St. John the Baptist, by *Parmigianino*. Queen of Sheba's Visit to Solomon, by *Romanelli*. Woman taken in Adultery, School of *Palma Vecchio*. The Fortune-teller, by *Caravaggio*. Madonna with SS. Peter and Paul, with a view of Rome in the background, by *A. Micci*.

Fourth Room. *Left.* Two Portraits, by *Morone*. Guido as a Youth, by himself. Defeat of Darius, by *Pietro da Cortona*. Thomas Killigrew and Thomas Carew, by *Van Dyck*. Michael Angelo, by *Venusi*. Portraits of Two Men, by *Tiberio Tinetti*, 1638. Drego Velasquez, by himself. St. Sebastian, by *Guido*. St. Matthew, by *Guercino*. The Baptism of Christ, by *Titian*.

Fifth Room. *Left.* Portrait by *Bronzino* of a Lady. Mary Magdalen, by *Tintoretto*. Rape of Europa, after *P. Veronese's* at Venice. Persian Sibyl, by *Guercino*. Augustus and Cleopatra, by *Guercino*. Cumenian Sibyl, by *Domenico*, a replica of the Borghese.

Sixth Room. *Left.* Madonna, by *Credi*. S. Sebastian, by *Grandi*. Presentation of Christ, Bolognese School after *Francia*. S. Nicholas, by *Grandi*. Jesus and the Doctors, by *L. Mazzolino*, a replica of the Berlin. The Virgin and Jesus, by *Francia*; with Six Saints, by *Colignola*. The Madonna with SS. Nicholas and Martin, attributed to *Botticelli* and *Ghirlandaio*, but probably by *Rosselli*; view of Rome and Tivoli in the background. The Holy Trinity, by *Gaddo Gaddi*. Birth of Jesus, by *Mazzolino*. Death and Assumption of the Virgin, by *Colla della Matrice*. The Madonna, by *Garofolo*. Gentili Bellini, by *Bissolo*. Petrarch, by *Bellini*. Holy Family, by *Garofolo*, with a sketch of the Circumcision on the back.

The visitor should now cross the Piazza to

The Church of Ara Cœli,

which is believed to occupy the site of the Capitoline Temple of Juno Moneta. The church was erected in the 7th century, but since that time it has been frequently altered, and is almost entirely rebuilt. The magnificent ceiling (1571) is in commemoration of the Battle of Lepanto. The pavement, which is of varied materials,

slopes upwards from the principal door. Twenty-two columns taken from ancient buildings separate the nave and aisles. On the third column to the right is an inscription. *A CVBICVLO AVGVSTORVM*. The pulpits are ornamented with rich Cosmati mosaics.

The walls of the first chapel on the right of the principal entrance are covered with frescoes by *Pinturicchio*, illustrating the life of St. Bernardino of Siena, to whom the chapel is dedicated. The paintings on the vault are by *F. di Castello* and *L. Signorelli*. At the end of the right transept are some fine 13th-century monuments to the Savelli family. Opposite, in the left transept, is another monument of the same period. In the transept is the **Ara Cœli**, or the Altar to Heaven. It marks the spot where, in the Temple of Jupiter Capitolinus, Augustus is said to have erected an altar to Heaven, whence the church has its name, *Ara Cœli*.

The chapels of the left aisle contain frescoes by various masters. Those on the vaulting of the seventh chapel are by *Nicolò da Pesaro*. This chapel is dedicated to St. Anthony of Padua, who is invoked in moments of peril. The votive pictures hung up are very curious, and in some cases horrible.

The eighth chapel is closed, except at Christmas, when a representation of the Nativity is arranged here. The chapel is called the *Præsepio*, and in the Nativity the celebrated **Bambino**—a quaint figure of the infant Christ, said to have been painted by *St. Luke*—is exhibited. At other times the *Bambino* is kept in the Sacristy, where it can be seen on application to the Sacristan.

Gibbon says that the idea of writing "The Decline and Fall of the Roman Empire" occurred to him while visiting this church.

Returning to the Piazza, a street on the right of the Senators' Palace leads to the Via Monte Tarpeia; the houses on the right mark the site of the traitor's leap. Proceeding down the **Centum Gradus**, and turning to the left, within the rails can be seen the **Tarpeian Rock**, from whose summit Roman criminals were flung.

The Via Consolazione, straight on, leads to the Forum; crossing which, in the Via Bonella, on the left (No. 44), is the

Academy of St. Luke.

Open every day from 9 till 3. Fee, one kra. The principal pictures are :—

FIRST ROOM.

2. Virgin, *Maralli*. 10. Madonna, *Van Dyck*. 21. Sun on the Sea, *Vernel*. 39. Toilet of Venus, *P. Veronese*. 43. Cupid, *Guido Reni*. 49. Sea Piece, *Claude Lorrain*.

Adjoining are two small rooms, containing modern works and portraits of artists.

ROOM OF RAPHAEL.

59. Vanity, *Titian*. 72. St. Luke Painting the Madonna, *Raphael*. 77. Venus and Cupid, *Guercino*. 78. A Child, in fresco, *Raphael*. 79. Diana, Calistus, and the Nymphs, copy of *Titian*, original in Bridgewater House, London.

ROOM OF FORTUNE.

86. Tivoli, *Salvatore Rosa*. 100. Death of St. Cecilia, *A. Pozzi*. 103. Tarquin and Lucrezia, *Cognacci*. 116. Bacchus and Ariadne, *Guido Reni*. 128. Iris, *Head*. 133. Fortune, *Guido Reni*.

The **Biblioteca Sarti**, 15,000 volumes, on the same floor, is open daily, except Saturday and Sunday, from 9 to 3.

At the end of the Via Bonella is a low arch in an ancient wall, which formed the boundary of the **Forum of Augustus**, the ruins of which were excavated in 1889. Before reaching the arch, the visitor sees on his left three Corinthian columns, which formed part of the **Temple of Mars Ultor**, built by Augustus Caesar after he had avenged his uncle's murder. Proceeding through the arch, and turning twice to the right, are two half-buried Corinthian columns, of the Shrine of Minerva in the **Forum Transitorium** of Domitian. Within this area formerly stood a Temple of Minerva, the remains of which were destroyed by Paul V. (1605-21).

The Via Alessandrina and the Via in Miranda on the right take the visitor to the **Church of SS. Cosma and Damiano**, which is built among the remains of two

ancient temples. The first, which forms a circular vestibule, was the Temple of Romulus, erected by Maxentius to his son Romulus. The other was the Temple of Venus and Roma, erected by Hadrian; on the end wall was hung the marble plan of Rome, now in the Capitol Museum. They form the body and back part of the church. The ancient level was the floor of the crypt; the present floor of the church was constructed in 1632.

In the Via S. Teodora, on the south side of the Forum, is the entrance to the

Palatine Hill

(open daily ; fee 1 lira),

in shape an irregular quadrangle. This is the site of *Roma Quadrata*, the ancient city of Rome, founded, according to the common tradition, by Romulus, B.C. 753. The vast and interesting ruins which modern excavators have brought to light, were, during the Middle Ages, covered with vineyards and gardens, the largest of which were the Farnese Gardens. Napoleon III. purchased these gardens of the ex-Royal Family of Naples in 1861, and commenced the excavations which have laid bare the remains of the Palace of the Cæsars, the surrounding temples, etc. The path opposite the entrance leads up to the Via Nova; proceeding to the left we pass up the Clivus Victoriæ; off the north corner a bridge was constructed by Caligula from the Palatina to the Capitol; continuing through the Palace of Caligula, to the *Summa Nova Via*, which skirted the side of the hill, and led to the **Porta Mugonia**, before which is the podium of the Chapel of the Lares and the Sacra Via. On the right is a mass of concrete, the ruins of the **Temple of Jupiter Stator**, originally founded by Romulus. In front are the ruins of the **Ædes Publicæ of Domitian**, leading to the **Great Audience Chamber**, having on either side the **Lararium**, or abode of the household gods, and the **Basilica**, or Hall of Justice. It was on this site that, according to a tradition, St. Paul was brought before Nero. Behind this part of the building is the great **Peristylum**, or range of columns, whence a passage led to the buildings erected at a somewhat earlier date. In the area of the Peristylum are some excavations, which can be visited, of the House of Augustus and Livia. The ceilings of some of

the chambers yet retain traces of the original decoration. From the Peristylum the visitor passes to the **Triclinium**, or dining-hall; beyond this is a small portico and the remains of the **Auditorium**, and on the right the platform of a large and small temple. The former is conjectured to have been the Temple of Jupiter Victor, founded B.C. 295, and the latter the Temple of Maiden Victory, A.U.C. 560. Beyond are the remains of the Temple of Victory, of the pre-Roman settlement, which was incorporated into Roma Quadrata.

Further along the same side of the hill is a deep cutting. On one side of it are the remains of an ancient wall, supposed to form a part of the earliest city wall, and the Porta Carmenta, by which are the Temple of Roma Quadrata and the Altar of Apollo. Beyond is the mutilated statue and **Temple of Cybele**, dedicated by M. J. Brutus, 191 B.C.

The visitor now reaches several small vaulted chambers, which formed part of the house of **Germanicus**. The mosaics and wall-paintings of some of the chambers are in good preservation.

Descending by a path facing the Aventine, the visitor enters the immense oblong area of the **Stadium of Domitian**, for foot races, etc.; restored by Septimus Severus. On the right of the Stadium a staircase leads to the remains of the buildings erected by Septimius Severus, and near at hand is the Nymphæum of Marcus Aurelius, commanding a magnificent view. On the east is the Colosseum, and between it and the spectator are five arches of the aqueduct (Acqua Claudia) which supplied the Palatine. To the south are the churches of St. Gregory, and St. John and St. Paul. Further to the west the ruins of the Baths of Caracalla. Due west, the Jewish cemetery, and outside the city the Church of St. Paul without the walls, and more to the right the Janiculum, and St. Peter's.

A staircase leads from this platform by the Palace of Commodus and Nymphæum by the Stadium of Domitian, to the several small chambers of the Domus Geolotana. In one of these was found the burlesque drawing of the Crucifixion, with the inscription, "Alexamenos worships his God," now preserved in the Kircherian Museum. The rough drawing was probably made by some soldier of the guard, in ridicule of a Christian comrade.

Off the west corner of the hill is the altar to the unknown deity, whose voice warned the Romans that the Gauls were coming, 390 B.C., restored by Calvinus the Prefect, 99 B.C. Beyond is a fine piece of the first wall of Rome, Roma Quadrata, and further up, behind S. Teodore, the remains of the Porta Romana at the foot of the Clivus Victoria, on the Via Nova.

The Forum Romanum.

(Entrance fee, 1 lira.)

The valley between the Palatine and Capitoline hills was the Forum or Market when Rome consisted of these two hills only on the union of the Romans and Sabines. It was a marshy hollow, but was drained off, 600 B.C., by Tarquin the Great making the Cloaca Maxima drains. From thenceforth it became the centre of the civil and political life of ancient Rome, though still retaining its original designation. It was a large open space surrounded with public buildings and monuments.

The entrance leads down to the

Basilica Julia, founded by Julius Cæsar, but rebuilt and enlarged by Augustus. It consists of a large nave, with aisles on either side, and outer porticoes all round of the Doric order; the brick piers dividing the aisles from the nave are modern. It was the Court of the Centumviri, or court of appeal.

To the west (*left*) the lofty platform and portico of eight Ionic columns are the **Temple of Saturn**, or Public Treasury, dedicated 496 B.C. The inscription says it was restored after a fire, that of A.D. 283. In the corner are the columns of the **Portico of the Dii Consentes**, with a series of offices for notaries, called the Schola Xantha, restored in 367 A.D., by Pretaxtatus. To the right of Saturn the three fluted Corinthian columns and platform mark the **Temple of the Deified Vespasian**, A.D. 79. Upon the platform to the right was the **Basilica Opimia**, the portico of which, extending into the Forum, was the **Temple of Concord**, both erected by Lucius Opissisus, 121 B.C. Here Cicero delivered the philippics against Mark Antony. Under the Church of San Giuseppe, to the right, is the •

Mamertine Prison, beneath the Church of San

Giuseppe de' Falegnami (St. Joseph of the Carpenters), the front of which has a small *bas-relief* of St. Peter in Prison. The Prison consists of two chambers, one above the other. Through the circular opening of the roof of the lower chamber the prisoners were thrown, and left to die of hunger and cold. Here Jugurtha and others were imprisoned and died. A legend relates that St. Peter and St. Paul were imprisoned here, and having converted their jailers, caused a miraculous spring to flow, and in it baptized their converts. On the staircase is a hole in the wall, protected by iron bars, said to be the impression of St. Peter's head when pushed against the wall by a jailer. An iron door in the lower prison closes the mouth of a drain which leads to the **Cloaca Maxima**, the great sewer of Ancient Rome.

From it a flight of steps, the *Scalæ Gemoniæ*, communicated with the Forum at

The Arch of Septimius Severus, which was built A.D. 204, in honour of the Emperor and his sons, Caracalla and Geta, to commemorate victories over the Parthians, Arabians, and Adiabeni. It consists of a centre arch, with a smaller arch on either side. A brazen chariot with four horses, now at Venice, and a statue of Severus, formerly crowned the summit. The original inscription was altered by Caracalla, who murdered his brother Geta, and obliterated his name from every public monument.

The Church of SS. Martina e Luca, to the right, is on the site of the *Senaculum* or Hall of the city magistrates. Next the church, with the plain brick front, was the **Curia** or **Senate House**. Founded by King Tullius Hostilius, rebuilt by Cæsar, again by Domitian, and lastly by Diocletian. It was converted into a church in 630, and dedicated to S. Adriano. Next are the remains of the **Basilica Nova et Pauli**, built by Maxentius on the sites of the *Basilicæ Porcia*, 185 B.C., and *Æmilia*, 180 B.C. The ten Corinthian columns to the right form the Portico to the **Temple of Antoninus Pius and Faustina**, A.D. 160. Considerable remains of the side walls supporting the architrave, sculptured with griffins and candelabra, remain. The church, inserted in it, S. Lorenzo in Miranda, is to be removed. Beyond it is the round **Temple of Romulus**, the son of Maxentius, A.D. 307, the last Pagan temple erected in Rome. In front of this is **The Regia**, or

Chapter House, the official residence of the Pontifex Maximus, of which the ground plan only remains. To the south of the Regia the restored **Shrine of Mercury** stands at the entrance to **The Atrium Vestæ**, or House of the Vestals, to the right, beyond the Temple. It consists of a large peristylum, which was once surrounded by a lower and upper colonnade; the rooms off the lower colonnade were offices, those above the dwelling-rooms. In the centre was the shrine in which the sacred Palladium was kept. At the end is the Tablinium, or reception room, off which are six chambers where the Vestals kept objects entrusted to their charge. Under the lower colonnade were placed honorary pedestals and statues of the High Vestal, or Lady Superior. Many of these still exist. Level with the upper colonnade, on the south side, is the Vicus Vestæ, separating the House of the Vestals from the Palace of the Cæsars on the Palatine.

The circular platform belonged to the **Temple of Vesta**, founded by Numa Pompilius, rebuilt many times, and finally by the Empress Julia Domna after the fire of 182. In the centre was the altar upon which the fire was kept burning day and night till 382 A.D., when Gratian suppressed the worship and the fire was put out. The numerous marble fragments of this temple found in the excavations are preserved near the platform and are to be re-erected. The remains of two piers towards the Forum mark the **Fornix Fabius**, a triumphal arch erected 121 B.C. to Fabius Maximus, the conqueror of Savoy. On its north side are the remains of the **Temple-Tomb of Julius Cæsar**, erected by the Triumvirs. In front of it is the Rostra Nova, built by Cæsar, and called after his death the **Rostra Julia**, from the prows placed upon it by Augustus, captured from the fleet of Mark Antony and Cleopatra. From it Antony made his famous speech, and in front of it Cæsar's body was cremated. Over the spot an altar column was erected, the base of which remains within the hemicycle. The remains of the pedestal of the equestrian statue in front of it has recently been uncovered.

On the south side is the **Temple of Castor and Pollux**, dedicated by Aulus Posthumius, 484 B.C., to commemorate the twin gods fighting for Rome at the battle of Lake Regillus. It was restored by Metellus, 119 B.C., by Tiberius, A.D. 6, and by Domitian, the three columns are

of his time, A.D. 80. Under them is the **Pool of Juturna**, where the gods watered their horses ; and just beyond, the **Altar, Shrine, and Well-Spring**, sacred to Juturna, and used by the Vestals for their ceremonies. At the rear of it the **Temple of the Deified Augustus**, afterwards turned into the Church of S. Silvestro in laçu, recently discovered. The large and lofty brick ruin behind the Temple of Castor was the **Atrium of Caius** (Caligula), leading into **The Minerva** (probably a library), hence by four ramps up to the Palace of Caligula on the Palatine, he having made the Temple of Castor the vestibule of his palace. The Minerva was turned into a church in the 6th century, and dedicated to S. Antony, then as S. Maria de Inferno, and subsequently known as **S. Maria antica**. On the walls are remains of 6th, 7th and 8th century frescoes. Popes John VII., Paul I., and Leo III. restored it, and it appears to have been ruined by an earthquake in the 14th century, and finally buried up. In the chapel of SS. Julitta and Quiricus, at the end of the east aisle, is a well-preserved fresco of the Crucifixion, 741-52, the oldest representation of that subject in fresco.

Having thus called attention to the edifices round the open space of the Forum, we will now examine that. The road along its eastern and southern sides is the **Sacra Via**, which, starting from the Palatine, led through the Forum up to the Capitoline hill ; it is bordered by seven honorary bases, which supported columns, two of which have been re-erected. They are of late date.

When the Forum was a bog, Mettius Curtius got mired in leading the Sabines in a charge against the Romans, 746 B.C., and although it was afterwards drained, it was called from him the **Curtian Lake**. In 443 B.C. a thunderbolt fell there, and the Consul Caius Curtius erected an **Altar** over the spot. This was brought to light in April, 1904, behind the two central bases. In 360 B.C. the Forum opened here in an earthquake, and Marcus Quintus Curtius is reported to have mounted his horse and taken a leap in the dark, then the gulf closed up. A poetical illustration of self-sacrifice founded on the story of old Mettius Curtius. To the east of this is the pedestal of the bronze **Equestrian Statue of Domitian**, which must have been 80 feet high. Along the west side are the remains of the **Arch of Tiberius**, erected A.D. 16 under the

Temple of Saturn, eight arches in *opus incertum*, which formed the **Prætor's Tribunal**, erected in 149 B.C. by Scribonius Libo. In front of the fourth arch was the **Puteal Scribonius**, a well-altar erected over the spot struck by lightning. The two south-end arches were cut away when the arch of Tiberius was erected, and the remainder were built over when Septimius Severus made the adjoining **Rostra ad Palman**; the hemicycle front was coated with Porta Santa marble, and in the open space in front was a row of five honorary columns. At its south end was the **Milliarium Aureum**, a golden milestone, and at the north end the **Umbilicus**, or centre of Rome. Aurelius built it out into the Forum, and made a straight front to it. At the right-hand end was the statue of Claudius II., in the *tunica palmata*, which gave its name to this late Rostra; at the left end was the statue of the Genius of the Roman People. From here, in 316, Constantine declared the Christian religion to be the religion of the empire. The scene is represented in a relief upon his arch. The brick walls and arches between the curved and straight walls are remains of a church, S. Sergio e Bacco, 8th century. The front of this rostra was extensively restored in 1903—a mistake. In advance of it is the **Column of Phocas**, A.D. 607, but originally dedicated to Diocletian. In front of S. Adriano, the Senate House, are remains of the original rostra, **Rostra Vetera**.

In removing the pavement of a 6th-century road in front of the Arch of Septimius Severus, an area 12 feet square, paved with irregular blocks of Nero Antico marble, and partially enclosed with slabs of white marble, evidently taken from the base of the Arch of Severus, was uncovered in January, 1899. This is the black stone, spoken of by the 4th-century critic Festus, as marking the spot where Faustus was killed and buried, outside Roma Quadrata. Here seems to have been afterwards dug the **Mundus**, or sacred foundation pit of Roma Circularis, as described by Plutarch; the *Manalis Lapidis* of Varro, Macrobius and Festus. Three rows of seven ritual pits have been discovered. Recent excavations show that the black marble slabs are of a very late date, after the fire under Carinus, that they rest on made earth covering a tufa platform, 5 feet below, of an early period, at each end of which are the remains of two bases 9 feet by 4 feet 3 inches, with

a space of 3 feet 3 inches between them. The pedestals of the Lions of Faustulus and Quintilius. Off the east side, but at a different angle, is a square base, upon which is a truncated column 2 feet 8 inches high. The column of Hostus Hostilius, spoken of by Dionysius, Plutarch and Livy. On the south side of this is a square *cippus* of tufa inscribed with archaic characters, a religious law of the time of the kings.

At a higher level along the south side of this platform are the remains of an hemicycle wall built with *opus incertum*, tufa, and travertine, 6 feet wide, the top of which is level with the *Nigri Lapis*. In front of this curved construction, 2 feet lower, is a square tufa platform, one side of which has been repaired with *opus incertum*; the south corner of this is $12\frac{1}{2}$ feet from the curve wall. Thus there is a great mixing of platforms and levels. The curved platform is evidently **The Rostra**. In 338 B.C. "a *suggestum* was erected in the Forum, and propitiously adorned with the prows (of the fleet of the Antians) which was called Rostra and templum" (Livy, 8, 14). Varro says, "the Rostra was in front of the Curia" (S. Adriana). Cicero says, "the Senate House commands and surveys the Rostra." Asconius says, "the Rostra was on the Comitium adjoining the Curia." It is spoken of for the last time by Spartianus in 193 A.D. as "in front of the Curia." It disappeared when Severus laid out the Forum anew after the fire under Commodus, when he erected the Rostra ad Palman adjoining his arch. When the Curia was burned in 53 B.C. Asconius tells us that Plautus and Rufus fled from the Rostra owing to the heat. This new discovery shows how realistic is his description. From here we have often demonstrated Pliny's description of how the *Accensus* proclaimed the hour of noon when from the steps of the Senate House he saw the sun between the curve of the Rostra and the Græcostasis, which was to the right of the Curia. The point of the platform in front of the curve is a little to the west of south, as proved by the observation made by the authorities on May 2nd.

From here Cicero made many of his famous orations, and upon it his head and hands were exposed after his death. Close up to the hemicycle wall are three slabs of peperino stone with circular grooves cut in them, as though for supporting some object; probably the sun dials of

Messala, B.C. 262, and Philippus, B.C. 163, spoken of by Pliny as being near the Rostra.

Dionysius says that a lion in stone marked the burial-place of Faustulus near the Rostra. Acron, a 5th-century interpreter of Horace, quotes Varro, who died 29 B.C., as saying, "And some affirm Romulus to have been buried in the Rostra, and in memory of him to have been there two lions of stone." This passage does not exist in any of Varro's extant works, and Acron evidently writes Romulus for Faustulus, for Romulus had no tomb, but ascended to heaven. Pomponius Porphyrius, a 6th-century commentator, cites Varro as saying the sepulchre of Romulus was behind the Rostra. He also writes Romulus for Faustulus, but differs from Acron as to its position. The black pavement is behind, not in front, of the newly-discovered hemicycle wall, which we have demonstrated formed part of the Rostra Vetera, and no human remains were found under it, but many small terra-cotta vases, bronze statuettes of the Lares, the statuettes of an Augur, and fragments of bronze have been discovered; also bones of the pig, sheep, and ox, marking this as the site of the sacrifice of the Suovetaurilia; to which the inscription probably refers. Further along are the remains of the **Monument to Marcus Aurelius**.

Two Balustrades, with alto-reliefs. On the inside are represented the three animals of the triple sacrifice, or *Suovetaurilia*. On the outside, towards the arch, is, on the right, the foundation of orphan schools in Rome by Marcus Aurelius; to the left, the same Emperor is addressing the people and giving them a donation of eight pieces of gold. The relief towards the Forum represents the burning of bonds remitted by him. These reliefs formed an avenue leading up to the Equestrian Statue of M. Aurelius, now on the Capitol Square; they were discovered in 1872, when their true signification was demonstrated by Dr. Russell Forbes. In the backgrounds of these valuable historical reliefs is a panoramic view of the Forum, from the Temple of Vespasian to the Arch of Fabius, photographs of which have been published by Dr. Forbes.

This north side of the open was called *AD IANVM*, here were the shops of the silversmiths, bankers, etc.; it was the exchange of Rome; and Horace says it was as easy to be ruined in the middle as at either end.

Next to the Temple of Romulus, on the Sacred Way, is the Chapel of the Penates of Rome, and further to the left are three grand arches of the **Basilica of Constantine**, formed out of the Temple of Peace, erected by Vespasian on part of Nero's Palace. The building was 320 feet long by 235 feet wide, and the span of the arches, of which three remain, is 80 feet. The roof of the nave was formerly supported by eight Corinthian pillars, the last of which was removed in 1613, by Paul V., to the piazza in front of the Church of Sta. Maria Maggiore.

Arch of Titus,

erected on the summit of the Velia, and at the foot of the Palatine, in honour of his conquest of Judea and Jerusalem, and restored in 1822. From its inscriptions, reliefs, and the circumstances of its erection, it has always been one of the most interesting monuments of Rome. It is of white marble, from Pentelicus, in Greece, with a single archway. An inscription on the side nearest the Colosseum, records its dedication : *Senatus Populusque Romanus deo Tito divi Vespasiani filio Vespasiano Augusto*. The inscription on the Forum side records the restoration. The reliefs inside the arch represent on one side the transit of Titus, and on the other soldiers carrying the golden table, the silver trumpets, and the seven-branched candlestick—spoils from the Temple at Jerusalem.

On the further side of the arch are some remains, and on the right-hand side are the ruins of the Temple of the Sun, and baths erected by Elagabalus. Opposite are the remains of the Forum of Cupid and its Basilicæ, rebuilt by Vespasian. The Basilicæ were built on a concrete platform, measuring 500 feet by 300 feet, and 28 feet high. Some of the marble steps and the two apses remain. On the platform the Church of **Sta. Francesca Romana** has been built, and much of the material of the Basilicæ was employed in its construction. In the right transept of the church is the tomb of Gregory XI. (1370-78), surmounted by a *bas-relief* of the return of the Papal Court to Rome, A.D. 1377, after an exile of seventy-two years at Avignon. Here, protected by iron bars, is a piece of basalt bearing the impress of St. Peter's knees, when he knelt in the Via Sacra to pray for aid against Simon Magus, who on this

spot is said to have fallen and been carried away by demons. The *façade* of the church was designed by C. Lombardi, who restored the whole building in 1516.

From the Arch of Titus, a sloping roadway, the ancient Via Triumphalis, leads to the

Arch of Constantine.

The arch was erected in honour of Constantine's victory over his rival Maxentius, at the Pons Milvius, near Rome, A.D. 312, October 28th. It consists of three archways, the centre being the largest. Each side has four Corinthian columns of Numidian marble, surmounted by a figure of a Dacian. Between the statues are reliefs and an inscription. Much of the ornamentation was taken from an arch erected to Trajan, of which no record remains. The other sculptures illustrate events in the life of Constantine.

In front of the arch are the remains of a fountain called the **Meta Sudans**, so called because the water trickled through the openings like perspiration. Near this spot are the remains of the square pedestal of the colossal **bronze Statue of Nero**.

The Colosseum,

or Flavian Amphitheatre, was built during the reigns of the three Emperors of the family of Flavius, viz., Vespasian, Titus, and Domitian. From its vast size it obtained the name of the Colosseum, and it is recorded to have filled Saxon pilgrims to Rome with wonder at its vast proportions. The foundation was laid A.D. 72, and eight years afterwards Titus opened it with a series of games lasting one hundred days, at which ten thousand animals are said to have been slain. The building was completed by Domitian. The form of the Colosseum is an ellipse, the circumference about 1,848 feet, considerably more than the third of a mile. It consisted externally of three arcades, one above the other, measuring 35 feet 6 inches, 39 feet, and 39 feet 5 inches respectively, and in the Doric, Ionic, and Corinthian orders. The arcades were surmounted by an attic with Corinthian pilasters, measuring

46 feet, the total height being 165 feet. The extreme length is 645 feet, and the extreme width 527 feet. The open area measures 303 feet by 150 feet, the arena being 273 feet by 120 feet.

The cavea accommodated 60,000 spectators. The first division of seats, or *Podium*, was occupied by the Imperial Family, Magistrates, and Government officers. The second division, or *Præcinctiones*, included twenty-four rows of seats for the senators. The third division, also called *Præcinctiones*, had sixteen rows of seats for the equestrian order. The fourth division, or *Menianum*, had nine rows of stone and sixteen rows of wooden seats for the populace. The entrances to the seats were through the eighty arches of the external portico. The principal entrances, not numbered, were at each end, and in the centre of the sides. Over the seats a great *velarium* or curtain protected spectators from the heat of the sun.

During the Middle Ages the Colosseum was robbed of much of the stone work, and the metal bolts which held the stones together were in many cases removed. In the last century, however, Benedict XIV. dedicated the building to the memory of the Early Christians who here suffered martyrdom; further spoliation was prevented; and in 1805 and 1828 the two great buttresses were erected for the support of the building.

Recent Excavations have laid bare the original arena twenty-one feet below the modern level, and at the end farthest from the forum three enormous corridors have been discovered. These probably led to the great menagerie, where the wild animals were kept. In another passage the sockets of the gates which penned up the animals have been brought to light, and also the great drain made to carry off the water which flooded the arena for mimic naval engagements. In addition to these most interesting results many other antiquarian discoveries have been made.

Leaving the Colosseum, the Via Labicana leads to the remains of the **Baths of Titus and Hadrian**, built over part of the site of Nero's Golden Palace. Some of the frescoes on the walls can still be seen.

Further along the Via Labicana, but on the opposite side, is the

Basilica of St. Clement,

underneath which the remains of an earlier church were discovered in 1857. Many of the columns of the nave still exist, with some mosaic pavement; and several frescoes have been found, the most important of which are :—

On the wall of the right aisle, at the back of a niche : Virgin with Infant Saviour. *On the vault :* Head of our Saviour. *On the sides :* Fragments of fresco supposed to have represented the Sacrifice of Abraham.

Two groups of heads, on the upper part of the wall, looking from opposite points to one centre, and originally the corners of a large picture, supposed to have been a representation of one of the Councils held in St. Clement's.

Beyond : Mutilated figure of our Saviour, life size.

On the south side of the nave.

Pier : St. Clement officiating at the altar, and, above, his installation by St. Peter. Below, is a scene representing some slaves moving a column under the direction of a centurion.

Pier : The story of St. Alexius ; above, a seated figure of our Saviour between the archangels Michael and Gabriel, and St. Clement and St. Nicholas.

On wall and pilaster at east corner of nave.

The Crucifixion.

The Marys at the Sepulchre.

The Descent of our Saviour into Hades.

The Marriage at Cana in Galilee.

The Assumption of the Virgin.

On walls outside between the columns of the Narthex.

Translation of the Relics of St. Cyril from the Vatican to this Basilica.

The Miracle at the Shrine of St. Clement.

Opposite : Our Saviour blessing according to the Greek rite, between two angels ; and St. Cyril and St. Methodius.

At the end of the left aisle.

Fragments of the Crucifixion of St. Peter.
St. Cyril baptizing by pouring.

Further investigation showed that an earlier building existed under the lower basilica. This is probably the very house referred to by St. Jerome in which St. Clement lived. This building shows traces of having been converted into a Mithraic Temple about the 2nd century. Beneath the house are remains of still earlier buildings, but the discovery of the earliest place of Christian assembly is one of the most interesting results of modern research. Great difficulties, arising from the necessity of preventing injury to the superstructure, were experienced in excavating.

The lower church can be visited daily between 10 and 12, and 2 to 4, except Sunday and holidays; admission 50 c., the sacristan providing a light, but visitors wishing to examine the details and frescoes should bring their own candles.

Leaving the church by the side door, the visitor enters the Via San Giovanni Laterano. This road leads direct to the Lateran Palace and Basilica past the red-granite **Obelisk**, which was brought from Thebes, where it was erected by Thothmes III. in front of the temple 1600 years B.C. It is the largest and one of the oldest Egyptian obelisks in Rome. Constantinus brought it to Alexandria, and by order of his son Constantius it was conveyed to Rome, and set up in the Circus Maximus, a huge circus built by the Cæsars on the slope of the Aventine capable of holding 100,000 spectators. It was found amongst the ruins of the circus in 1587, and was erected where it now stands by *Fontana*, for Sixtus V. It was so injured at the base that it was necessary to shorten it by three feet, thus reducing its height to 106 feet.

St. John Lateran.

(Usually entered by the north transept.)

The Basilica of St. John Lateran is the Cathedral of Rome, and claims to be mother and head of all churches of the city and the world. In this church the Pope should be crowned. It derives the name *Lateran* from having been built on the site of the house of *Lateranus*, a Roman

senator. The Emperor Constantine constituted it a papal residence, and afterwards, at the request of Pope Sylvester, founded the Basilica. It was consecrated A.D. 319, and dedicated to the Saviour, but in 1144 the dedication was changed by Pope Lucius II. to SS. John the Baptist and Evangelist. It was also called the Constantian Basilica, from its founder, and the Golden Basilica, on account of the valuable sacred vessels it possessed.

This church was first restored under St. Leo (440-61) and subsequently by other popes. In 1308 it was almost entirely destroyed by fire. The pavement of Cosmati work was laid down by Martin V. (1417-31), the carved work ceiling was made, it is said, from a design by *Michael Angelo* during the pontificate of Pius IV. (1559-66). Clement VIII. (1592-95) altered the form of the building by constructing transepts. In 1650 Innocent X. resolved to rebuild it, and entrusted the work to *Borromini*, whose work was confined to the nave and aisles. The façade was built by *Alessandro Galileli* for Pope Clement XII. (1730-40). Entering the great doors the visitor faces the apse, decorated in mosaic (1290), and in front of it the tabernacle, said to contain the heads of St. Peter and St. Paul. The piers on each side were constructed by *Borromini*, and enclose the ancient columns. Each pier contains a niche, ornamented with columns of *verde antique*, and in each niche is a statue of one of the apostles. The alto-reliefs above the statues were modelled by *Algardi*, and are in stucco. On the floor of the Confession is a bronze slab monument of Martin V., containing an effigy of the Pope in *bas-relief*.

Passing along the inner right aisle, the visitor should notice on the first pier a fresco portrait, by *Giollo*, of Pope Boniface VIII. (1294-1303), standing between two cardinals, and publishing the first Jubilee of 1300. On the second pier is the monument of Pope Sylvester II. The bones of this pope are popularly said to rattle in his coffin when any of his successors are about to die, the outcome of a misreading of the inscription. On the third pier is the monument of Pope Alexander III. (1159-81), convener of the third Lateran Council, which condemned the doctrines of the Waldenses. Entering the **transept**, the visitor sees at the end of the right transept the great organ, built in 1599. The great flag, hanging in the corner, was taken

from the Turks at a naval battle fought near Gozo in 1721. On each side of the doorway, below the organ, is a column of Numidian marble, twenty-seven feet high.

The mosaic on the vault of the apse bears the names of its designers, *Jacopo da Torrita* and *Fra Jacopo Camerino*. In the centre of the vault is the head of the Saviour, in commemoration of His appearance at the dedication of the original basilica. The new tribunal was erected by Leo XIII.

A low vaulted portico behind the apse, called the Leonine portico, leads round to the left transept, containing the **Altar of the Sacrament**. This magnificent altar was erected by *Olivieri*, for Clement VII. (1592-1605). In front are four bronze columns which, tradition says, were cast by Augustus from the prows of galleys taken at the battle of Actium. The columns are said to contain earth brought from the Holy Land. The Ciborium is richly adorned with *pietra dura* and jewels. Behind the *bas-relief* of the Last Supper, the top of the table, at which it was celebrated by our Saviour, is said to be preserved. On the right of the altar is the chapel of the choir. In the chapel on the right of the transept entry is a curious kneeling figure of Pope Boniface VIII.

Five chapels open from the walls of the church. The second on the right is the **Torlonia Chapel**, richly ornamented by sculpture. The first chapel on the left is dedicated to St. Andrew Corsini, whose mosaic portrait is above the altar. On the left is a bronze statue of Clement XII., for whom the chapel was built. The porphyry sarcophagus in front belonged to the Baths of Agrippa. The cover is new, but the porphyry and *verde antique* pillars and the marble panels of the walls are all ancient. A winding staircase leads to the mortuary chapel of the Corsini family below, over the altar of which is a *Pietà* by *Andrea Montanti*.

The Cloisters are reached through a door off the left aisle. The Gothic portico which surrounds the garden is very beautiful. The columns are inlaid, like the frieze, with mosaics of the 12th century. They are, however, much injured. A number of fragments of the older church are preserved here.

The Basilica claims to possess many **valuable relics**. Amongst these are some portions of the manger in which

Christ was cradled ; the shirt and seamless coat made for Him by the Virgin ; some of the barley-loaves and small fishes miraculously multiplied to feed the five thousand ; the linen cloth with which He dried the feet of His apostles ; also Aaron's rod, the rod with which Moses smote the Red Sea, etc., etc.

Leaving the church, the visitor will notice in the vestibule a statue of Constantine, found in the ruins of his baths on the Quirinal, and the bronze doors from the Senate house in the Forum.

From the central balcony of the grand *façade*, the Pope used formerly to bless the people assembled on the Piazza on St. John's day. Above the cornice is a statue of the Saviour 22 feet high, and statues of saints 20 feet high.

Beyond the Basilica, to the left, is a large niche with a mosaic, which adorned the end of the Pope's dining-hall in the old Lateran palace. The mosaic was restored and erected on this spot by Benedict XIV., in 1743. Behind the west-end of the church is

The **Baptistery**, said to have been built by Constantine, but the present building, which is octagonal in shape, dates from the 5th century, and has been altered at subsequent periods. The font, an ancient green basalt bath, is said to be that in which Rienzi, the Tribune, bathed previous to his coronation in the Basilica in 1347. The frescoes in the cupola are by *A. Sacchi*, those on the walls are by *Mannoni*, *Maratta*, and others, and represent incidents in the life of Constantine.

The Lateran Palace

was given by Constantine to Bishop Sylvester, and was, until the removal to the Vatican, the residence of his successors. The building having become dilapidated by time and injured by fire, was pulled down under Pope Sixtus V. (1585-95), and a new palace built by *Domenico Fontana*. It was occupied by Pope Sixtus as a residence, but since his death, no pope has ever lived in it. It is now a Museum of Antiquities and Early Christian art, and though comparatively uninteresting to the ordinary visitor, is of great value to the artistic and antiquarian traveller.

Lateran Museums.

The collection of ancient sculptures is called

The Museo Profano.

(Entrance fee, 1 lira.)

FIRST ROOM.—Relief procession of Lictors and Senators. Relief of Boxers. Mosaic of Boxers. Statuette of a Nymph.

FOURTH ROOM.—Faun, after *Praxiteles*. Tiberius. Mars. Germanicus.

SIXTH ROOM.—Statues of the Members of the Family of Augustus.

SEVENTH ROOM.—Statue of Sophocles. A Dancing Faun.

TENTH ROOM.—Tomb of the Aterii, on which are several buildings of ancient Rome in relief; and a Crane for Hoisting Stones.

FOURTEENTH ROOM.—Mosaic of an Unswept Room after a Banquet.

The two next rooms contain objects found at Ostia. Throughout these rooms are numerous fragments of architectural details found in various excavations, and of great interest to students.

The Christian Museum.

The long hall contains a great number of sarcophagi from the early churches and catacombs; they are very interesting as showing the development of Christian art, as on them are represented, in relief, many scenes from the Old and New Testament. At the end is the seated statue of S. Hippolytus.

The loggia, *upstairs*, are decorated with inscriptions from various catacombs, but they have lost considerably in value and interest by being removed from the cemeteries. Some rooms off the loggia contain copies of frescoes in the catacombs, and one room some genuine frescoes removed from the cemeteries.

The Picture Gallery.

THE MOSAIC HALL has a beautiful floor in mosaic, from the Baths of Caracalla, representing athletes.

FIRST ROOM.—Damaged Frescoes. • Bells of the 8th and 13th centuries.

SECOND ROOM.—Mosaic. 60. Madonna, *Crivelli*. 65. Coronation of the Virgin, *Lippi*. 66. St. Jerome, *Sanli*. 68. Madonna, *Spagna*.

THIRD ROOM.—71. Annunciation, *Francia*. 79. Stoning Stephen, by *Giulio Romano*. A Sacrifice, by *Caravaggio*.

FOURTH ROOM.—82. Annunciation, by *Arpino*. Christ and the Tribute Money, by *Caravaggio*. 86. George IV. of England, by *Lawrence*. 87. Portrait, *Van Dyck*.

FIFTH TO EIGHTH ROOMS.—Modern Paintings.

Scala Sancta,

or Holy Staircase, supposed to have been descended by Christ on His way from the Judgment Hall of Pilate to Calvary. The stairs, twenty-eight in number, are of veined white marble, and the legend relates that they were brought from Jerusalem by the Empress Helena. The staircase was removed from the old Lateran palace by order of Sixtus V., and placed in the building it now occupies, which has, however, been altered by Pope Pius IX. The staircase can only be ascended on the knees, but there are flights of stairs on each side, which can be used in the ordinary manner. It was whilst making the ascent of the Scala Sancta, that Luther remembered the text, "The just shall live by faith," whereupon he arose from his knees and abruptly left the place. At the top of the staircase is an Oratory, called the Sancta Sanctorum, to which the clergy alone are admitted. The Oratory contains a miraculous picture of the Saviour, commenced by *St. Luke*, and finished supernaturally while he slept.

On the sides of the staircase are groups by *Giacometti*, the Ecce Homo and the Kiss of Judas. In the vestibule is a statue of Christ bound, by *Mély*, the gift of Pius IX.

Arches of Nero.—The lofty brick arches on the left of the building are remains of the Aqueduct of Nero. This aqueduct, which joined the Aqueduct of Claudius at the Porta Maggiore, can be traced in a line to where it crosses the valley between the Palatine and the Cœlian Hills.

The view from the front of the Lateran is very fine, and is seen best in the evening. To the right are the ruins of the ancient Porta Asinaria, and further on is the Porta San Giovanni, erected in 1574. The arcade beyond the latter gate formed part of the old city wall, at right angles

from which is part of the Aqueduct of Sixtus V. The Sabine Hills are in the front distance, and the Alban Hills to the right.

Crossing the open space in front of the church, the visitor should proceed along the avenue to the ruins of the **Amphitheatrum Castrense**, which was built into the wall of Aurelian. It is elliptical in shape, the diameters being 300 feet and 250 feet, and was surrounded by two tiers of arcades. It was built by Caligula, A.D. 39, for the amusement of the Prætorian Guard. Best seen from outside the walls.

Beyond the amphitheatre is the

Basilica of Santa Croce in Gerusalemme,

which was founded by the Emperor Constantine, in honour of the finding of the Cross by his mother Helena. The church has been rebuilt and much altered. The present front was erected in 1744 by *P. Passalacqua* and *D. Gregorini*.

The fresco of the apse represents the discovery of the Cross. Under the high altar is an ancient basalt bath, said to contain the relics of St. Cesarius and St. Anastatius. The baldacchino is supported by four beautiful columns.

On the left side of the tribune the visitor descends into the chapel of St. Helena, a portion of the original church. The floor is said to rest on earth brought from Jerusalem. The mosaic of the vaulting dates from the 11th century, and was restored in the 16th. In this chapel is preserved, amongst other relics, a small wooden panel, said to be the "Title" placed on the Cross by Pilate.

Within the grounds of the Monastery of the Church are remains of the Sessorian Palace, the residence of Helena. This ruin is known as the Temple of Venus and Cupid.

A lane leads from the north-west corner of the church, passing under two finely-preserved arches of Nero's aqueduct to

The Porta Maggiore,

formed of two arches of the aqueduct of Claudius. The arch on the right was called the Porta Prenestina, and that on the left the Porta Labicana, from the two roads that passed under them. On the arch are inscriptions

relating to Claudius, Titus, and Vespasian. In front of the gate is the curious ruin of the Tomb of Eurysaces the baker, and his wife, discovered in 1838. The monument probably dates from about 100 B.C. It was formed of hollow cylinders placed endways, in supposed imitation of the Roman *panarii* or bread-baskets. On the frieze of the monument is a sculptured representation of bread-making.

Passing through the gate, and turning to the right, the visitor will observe several filled-in arches of the Claudian aqueduct, and continuing along the walls and by the outside of the Amphitheatrum Castrense can again enter the city by the Porta San Giovanni Laterano.

The Cœlian Hill, once densely populated but now deserted, is to the south of the Via San Giovanni Laterano, a turning on the left-hand of which, about half-way down, leads to the **Church of the Quattro Coronati**, dedicated, as its name implies, to the four crowned saints, Severus, Severianus, Carpurus and Victorinus, who suffered martyrdom under Diocletian. Five sculptors who refused to make images of heathen also suffered martyrdom, to whose memory a chapel is dedicated. The original church was built in the 4th century, but was destroyed when Rome was taken by Robert Guiscard, in 1084. The walls and vault of the tribune have some fine frescoes by G. Mannetti.

Not far from this church is the curious circular Church of **St. Stefano Rotondo**, which is entered by a door on the right. The diameter of the church is 138 feet, the roof supported by fifty-eight columns, and the walls painted with representations of Martyrdoms, commencing with the Massacre of the Innocents by Herod the Great. It is supposed that this church was originally a meat market, the Macellum Magnum, built by Nero, but some authorities consider it to have been a Temple of Faunus.

Close to this church is the Church of **Sta. Maria in Domenico**, sometimes called **Sta. Maria della Navicella**, from the marble galley, copied from an antique, in the piazza. The church occupies the traditional site of the House of Cyriaca, who suffered martyrdom. The church was rebuilt by Leo X., and *Bramante*, *Raphael*, and *M. Angelo* were employed as architects. The *façade* is by the last-named.

On leaving this church and turning to the left is the **Arch of Dolabello**, erected A.D. 10, and subsequently used as part of the aqueduct of Nero.

Close to the arch on the left is the now disused Church of **St. Tommaso in Formis**, above the door of which is a curious mosaic.

Further on is the **Church of SS. Giovanni e Paolo**, made out of their palace in the 4th century, in honour of saints martyred in the reign of Julian the Apostate. Several rooms with frescoed walls can be visited beneath the church. In the middle of the nave a raised slab with an inscription marks the place of the martyrdom in the cellar below. In the grounds adjoining the church are some remains of the *Vivarium*, where beasts for the supply of the Colosseum were kept. From the top of the grounds a good view can be had.

The **Church of San Gregorio**, standing on a flight of thirty-two steps, is at the other side of the street. On this spot stood the house of Pope Gregory the Great, which he converted into a monastery. After his death the monastery was deserted, but Gregory II. (715-31) brought back the monks and rebuilt the church. The sham front, which stands at some distance from the building, was erected in 1633, and the church was rebuilt in 1725.

At the end of the right aisle is an altar with beautiful *bas-reliefs*, and above it a painting of St. Gregory, by *Seslo Badalocchi*. To the right a door leads into a chapel, said to have been St. Gregory's cell, which contains some relics.

The altar-piece, by *A. Balestra*, represents St. Andrew.

In the Salviati Chapel is a fine marble ciborium, dated 1469.

The walls of the Atrium contain monuments to several English Catholics of the 16th century, including those of Sir Edmund Carne, who acted with Cranmer in the matter of Queen Catherine's divorce from Henry VIII.

On the left side of the church are chapels dedicated to Sta. Silvia, mother of St. Gregory; St. Andrew, with some fine frescoes; and Sta. Barbara.

Leaving the Church of San Gregorio, and proceeding along the *Via di Porta San Sebastiano*, which was formerly the *Via Appia*, the visitor will find on the right the ruins of

The Baths of Caracalla,

which in extent rival the Colosseum. The baths were opened A.D. 216, and extended over an area which measured a quarter of a mile each way. The central building was 750 feet long by 500 feet wide, and on three sides was surrounded with gardens. Here were not merely baths, not unlike the modern Turkish baths, but libraries, picture galleries, and lecture rooms. It is computed that 1,600 persons could use these baths at the same time, and there were eleven other baths of the same kind in Imperial Rome. In the ruins many magnificent works of art have been discovered, including the Farnese Hercules, the Toro Farnese, etc.

Beyond these ruins (the visitor must, however, return to the Via di Porta San Sebastiano) is the **Church of SS. Nereus and Achilleus**, martyrs. The existing church was built by Pope Sixtus IV. (1471-84), and restored, in 1597, by Cardinal Baronius. The interior is arranged in the style of the oldest Christian churches, with the bishop's throne behind the altar. The mosaic work of the choir is very beautiful.

Opposite is the **Church of St. Sisto Vecchio**, where the Dominican order was founded; the *façade* is by *B. Pintelli*.

The street divides a little further on; on the right is San Cæsaro in Palatio, having a raised presbytery, and good examples of Cosmati work; the road to the left leads to the closed **Porta Latina** and the **Church of San Giovanni a Porta Latina**, opposite which is a small octagonal chapel called **San Giovanni in Olio**, marking the spot where St. John the Evangelist was put into boiling oil and escaped harmless.

On the left-hand side of the Via Appia is the **Tomb of the Scipios**, discovered in 1780; and a little further on is the **Vigna Codini**, an ancient Roman monument in which the ashes of the dead were kept in urns, arranged in niches resembling dovecotes, and thence called *Columbaria*.

The Arch of Drusus, decreed B.C. 8 to Drusus, brother of the Emperor Tiberius, here crosses the road. Just beyond is the **Porta Appia**, in the wall of Aurelian, 275, now called the **Porta San Sebastiano**, a construction

ascribed to Belisarius. The road without the city is still called the Appian Way ; it was by this road that St. Paul entered Rome.

The Via Appia.

Leaving the city by the Via Appia, the visitor passes the site of the **Temple and Field of Mars**, where the knights assembled on the anniversary of the battle of Lake Regulus. The enormous heap of concrete, upon the top of which a vineyard-keeper has built his hut, was the **Tomb of Geta**. The sides of the road are lined with tombs and catacombs for some miles. The small circular shrine of **Domine Quo Vadis** is further on. Here, according to the legend, St. Peter, flying from Rome to avoid martyrdom, met the Saviour, and asked Him, "Whither goest Thou, O Lord?" The reply was, "I go to be crucified again." The apostle, thus reproved, returned to the city. In 1536 the shrine was restored by Cardinal Pole. The miraculous impression, said to have been left by the Saviour's feet, is preserved in the Church of S. Sebastiano (p. 187). Close by the shrine can be reached by the field road the **Tomb of Annia Regilla**, wife of Herodes Atticus (A.D. 143); the remains of a marble **Nymphæum**; and the **Church of S. Urbano**, a Roman temple converted (11th century) into a church.

Here the road divides; the right-hand road, Via Ardeatina, leads to the **Basilica of Santa Petronilla**, discovered and excavated a few years since. The left-hand road, Via Appia, leads to the **Catacombs of St. Calixtus and Sebastian**. In these the early Christians were buried; later on they became places of pilgrimage to the tombs of martyrs. Interesting discoveries have been continually made. At St. Calixtus 1 lira is charged for admission, at St. Sebastiano a fee according to the number of the party. Monks act as guides at both catacombs. The **Jewish Catacomb** is near by.

Following the Via Appia, the visitor passes a ruined portico standing in the garden of a deserted house; this is the **Tomb of Romulus**, son of the Emperor Maxentius. Beyond it are the remains of the **Circus of Romulus**, built A.D. 307. On the summit of the hill is the **Tomb of Cæcilia Metella**, used in the Middle Ages as a fortress by

the Gaetani family, who levied blackmail upon those who passed along the Appian Way; within the ruins of the fortified village are the remains of a Gothic Church. The size of this monument enables the spectator to form some idea of the immense tombs which lined the roads out of Rome. The course of the Appian Way can be traced from this spot over the plain to the Alban Hills. The tombs extend a considerable distance; amongst them are the **Tomb of Seneca**, the **Tombs of the Curiatii, Horatii**, etc.

The Quirinal Hill

has always been considered one of the healthiest districts of the city; here many new houses have been recently built, and the neighbourhood is greatly improved. In the 16th century the Carrafa Palace occupied the hill; but towards the end of the century Gregory XIII. (1572-85) directed a Lombard architect, *Flaminio Ponzio*, to commence

The Quirinal Palace.

The buildings were improved and extended by subsequent pontiffs. In this palace the conclave of cardinals used to assemble on the death of the Pope to elect his successor, and the result was proclaimed from the balcony of the *façade* overlooking Monte Cavallo. The palace is now a royal residence, occupied by the King and Queen of Italy. The State apartments, which are entered from the great courtyard, can be seen on Thursdays and Sundays, with permission of the Minister of the Royal Palace, 30, Via del Quirinale, next to the Church of S. Andrea. They comprise **The Sala Regia**, 150 feet in length, built by Paul V. The vault is covered with frescoes by *Lanfranco* and *Carlo Saraceni*. Along the frieze, the arms of the cities of Italy have recently been painted. At one end of the hall is a painting of Frances de Valois and Maria Giovanni Battista (the two wives of Charles Emmanuel II. of Savoy), on horseback, by *Delfino*. **The Pauline Chapel**, built by *Carlo Maderno*, for Paul V., from whom it takes its name. It was in this chapel that the election of the Popes chosen in the Quirinal was completed. A suite of several Reception and Drawing-rooms, the Throne Room, the Ambassadors' Visiting Room; but as

the pictures and decorations of these rooms are frequently changed, it would be useless to attempt to describe their contents. An attendant accompanies visitors and explains the various points of interest.

In the **Piazza del Quirinale** in front of the Palace are two magnificent groups of statuary. They are called **Castor and Pollux**, and were found in the ruins of the Baths of Constantine. They are attributed to *Phidias* and *Praxiteles*, the great sculptors of Greece, and are said to have stood in Nero's Golden House. Men and horses have evidently been transposed. The basin of the fountain is 76 feet in circumference, and was found in the Forum, and brought here in 1818. The obelisk, which is 45 feet high, formerly stood at the entrance of the Mausoleum of Augustus.

Underneath the Quirinal is a tunnel 380 yards long, completed in 1902, which affords direct communication between the Via Nazionale, and the Piazza del Popolo.

Near the fountain, on the left, is the **Palace of the Consulta**, now used by the Foreign Minister of the Italian Government; and further on, enclosed by a long blank wall, is the

Rospigliosi Palace,

founded in 1603 by Cardinal Scipio Borghese. The Casino is shown on Wednesdays and Saturdays, from 9 till 3, and contains some fine pictures, and the well-known *Aurora*, by *Guido*.

FIRST ROOM.

Frescoes on the Ceiling.

Aurora strewing flowers before the chariot of the God of the Sun, *Guido*. Triumph of Fame, frieze on the left, *Tempesta*. Triumph of Love, frieze on the right, *Ibid*. Four Landscapes, *Paul Brill*.

Paintings on the Right Wall.

Virgin and Child, *School of Leonardo da Vinci*. Portrait of a Man, *Van Dyck*. Sea Piece, *Salvator Rosa*. At the right corner, *Vanity*, *Titian*. Facing the windows, some fragments of fresco paintings,

THE SECOND ROOM.

Turn to the right.

Lot and his Daughters, *Annibale Carracci*. Samson pulling down the pillars upon the Philistines, *Ludovico Carracci*. Martyrdom of St. Bartholomew, *Spagnoletto*. Garden of Eden, the Fall of Adam and Eve, *Domenichino*. Diana Chasing Venus and Cupid, *Lorenzo Lotto*. A Horse in Bronze (in the middle of the room).

Cross the first room to

THE THIRD ROOM.

Pass to the left.

Perseus delivering Andromeda, *Guido*. The Genius of Abundance. Portrait of *Nicholas Poussin* at the age of fifty-six, by himself. Our Saviour and the Apostles, *Rubens*. Our Saviour bearing the Cross, *Daniele da Volterra*. The Triumph of David, *Domenichino*. Adam and Eve, *Palma*. Poppea, second wife of Nero, *Florentine School*. Pietà, *Annibale Carracci*.

Opposite to the Rospigliosi Palace in the Colonna gardens are the remains of a **Temple of the Sun**, erected by Aurelian. Some of the fragments are of tremendous size. At the end of the terrace are the ruins of the **Baths of Constantine**, which formerly covered a large part of the hill. The lower terraces of the garden, sloping down to the palace, are very interesting, and contain some ancient sarcophagi.

Proceeding along the Via del Quirinale, which runs along the south-east side of the palace, the visitor passes the oval **Church of St. Andrea**, with a fine altar-piece by G. Courtoys, and the monument of Charles Emmanuel IV. of Sardinia, who abdicated in 1802, and became a Jesuit.

After passing the end of the palace, the Via Quattro Fontane crosses the Via del Quirinale, and at the intersection are four fountains. The **Church and Convent of St. Carlo**, built in 1667 by *Borromini*, occupies the right-hand corner.

Proceeding down the hill on the right-hand side, the

Barberini Palace

is reached. The pictures here are in three rooms, and include the so-called portrait of Beatrice Cenci, by *Guido*. (Open daily from 10 to 4. Entrance, 1 lira.)

FIRST ROOM.

4. Annunciation, *School of Correggio*. 9. Pietà, *Michael Angelo da Caravaggio*. 10. Sophonisba, *Guercino*. 11. Apotheosis of St. Urban, *Simon Vouet*. 15. Magdalen, *Pomarancio*. 16. Joseph and Potiphar's Wife, *Bilivert*. 21. St. Cecilia, *Lanfranco*. 25. Jacob Wrestling with the Angel, *Pomarancio*.

ROOM II.

30. Holy Family, *School of Raphael*. 33. Portrait of Urban VIII., *Andrea Sacchi*. 38. Our Saviour in the Garden, *Correggio*. 44. Building of the Temple, *Bonsanti*. 47. Diana and Actæon, *Locatelli*. 48. Madonna and Child, with John the Baptist and St. Jerome, *Francis*. 54. Madonna and Child, *Sodoma*. 57. Holy Family, *School of Raphael*. 58. Madonna and Child, *Giovanni Bellini*. 63. Portrait of his Daughter, *Raphael Mengs*. 67. Portrait of *Massaccio*, by himself.

Three Bas-reliefs cast in iron at Berlin.

69. Last Supper, *after Leonardo da Vinci*. 70. Our Saviour Blessing the Cup, *after Domenichino*. 71. St. John the Evangelist, *after Domenichino*.

ROOM III.

72. A Slave, *Titian*. 74. The Almighty Reproving Adam and Eve, *Domenichino*. 76. View of Castle Gandolfo and the Lake of Albano, *Claude Lorrain*. 79. Our Saviour Disputing with the Doctors, *Albert Dürer*. 81. Portrait of the Mother of Beatrice Cenci (?), *Michael Angelo da Caravaggio*. 82. The Fornarina, *Raphael*. 83. Portrait of Lucretia Cenci, Step-mother of Beatrice (?), *Scipio Gaetani*. 85. Beatrice Cenci (?), *Guido*. 86. The Death of Germanicus, *Nicholas Poussin*. 88. A Sea Piece, *Claude Lorrain*. 90. Holy Family, *Andrea del Sarto*. 93. The

Annunciation, *Botticelli*. 94. Attack on the Palazzo Vecchio at Florence, *Canaletti*.

The Library, which contained 10,000 Manuscripts and 60,000 Printed Books, was sold to Leo XIII. in 1902, and now forms part of the Vatican Library.

To the north-west of the Palace, at the foot of the hill, is the Piazza Barberini, from which the new Via Veneto leads through the Ludovisi quarter to the Porta Pinciana. On the right is the **Church and Convent of the Franciscans** (Cappuchins), which contains, in the first chapel to the right, a celebrated picture by *Guido*, St. Michael overcoming Satan. In the adjoining cemetery, the earth of which is said to have been brought from Jerusalem, the bones of six thousand monks are piled up in quaint designs. The cemetery can be seen by applying at the Monastery.

Returning up the hill, crossing the Via Nazionale, and turning to the right, the visitor reaches the Piazza del Esquilino.

The **Church of Sta. Prudentiana** stands in the Via Urbana, just before the ascent to the Basilica of Sta. Maria Maggiore, on the Esquiline. It occupies the traditional site of the house of Pudens, mentioned by St. Paul in the first Epistle to Timothy, and of his wife Claudia, the daughter of the British king Caractacus. The church contains some handsome tombs and frescoes, and it was the titular church of Cardinal Wiseman. Beneath the church are the remains of the house of Pudens.

Ascending the hill, past the obelisk, which formerly stood in front of the Mausoleum of Augustus, the

Basilica of Sta. Maria Maggiore

is reached. It was founded A.D. 352, and was the first church in the city dedicated to the Virgin. The present building was erected in the 5th century, and the mosaics on the arch of the tribune and on the frieze, are of that date. The mosaic of the Coronation of the Virgin, in the apse, dates from 1295. The campanile, which is the largest in Rome, was built by Gregory XI. (1370-78). The portico, which hides part of the mosaic on the front, was

built in the last century. The nave of the church is divided from the aisles by thirty-six Ionic columns of Greek marble, brought from some ancient building. On the walls of the tribune are four *bas-reliefs* of the 15th century. To the right of the principal altar is the **Sistine Chapel**, which contains the monuments of Popes Sixtus V. and Pius V. The former is adorned with four *verde antique* columns. On the opposite side is the **Borghese Chapel**, highly embellished with sculpture, frescoes, and marbles of great rarity. The chapel contains a portrait of the Virgin, ascribed to *St. Luke*, which is rarely shown, and also monuments to Pope Clement VIII. and Paul V.

The Corinthian column in front of the church originally belonged to the Basilica of Constantine.

Leaving the Piazza in front of St. Maria, and proceeding along the Via Merulana, the visitor passes close to the **Church of Sta. Prassede**, with a quaint portico, and some good mosaics in the interior. Turning to the right along the Via di St. Pietro in Vincoli, the Church of St. Martino ai Monti is on the right hand, and further on the

Church of St. Pietro in Vincoli

is reached. This church was founded in the 5th century by Eudoxia, Empress of Rome, to receive the chains which bound St. Peter in prison at Jerusalem and in the Mamertine—hence its name. It was rebuilt by Adrian I. (772-95), and has been subsequently restored. The nave is separated from the aisles by twenty ancient white marble columns, with Doric capitals, measuring seven feet in circumference.

In the right aisle is the celebrated **Statue of Moses**, by *M. Angelo*. This was intended to form part of the monument of Julius II. in St. Peter's, but the design was never carried out, and the statue was placed here by Paul III. (1534-50). It has on either side smaller figures of Leah and Rachel. The Sibyl and Prophet above were executed by *Raphael di Monte Lupo*. The Virgin and Child are the work of *Scherano*; the recumbent statue of the Pope is by *Maso del Bosco*.

On the right of the church is the **House of Lucretia Borgia**. Beyond it is a square tower, formerly part of a fortress belonging to the family of Frangipani. In the

vineyard on the left of the church are some remains of the **Baths of Trajan**.

The district of the Campus Martius lies to the west of the Corso.

The Pantheon

is reached by the Via del Seminario, a turning on the right of the Corso. It was founded B.C. 27, by Marcus Agrippa, son-in-law of Augustus, and was at first intended to form part of the baths he proposed to erect. His intention was, however, for some unknown reason changed, and the building became a Temple of Jupiter. Except as regards internal decoration, it is in the same condition now as when built by Agrippa. Much, however, of the bronze adornment, both exterior and interior, has been at times removed. The last spoliation occurred in 1632, when Urban VIII. took away 450,000 pounds weight of bronze to construct the Baldachino of St. Peter, and to cast 100 cannon!

The building was damaged by fire A.D. 80, and by lightning A.D. 110. In the last year of the 4th century it was closed as a heathen temple, and about the beginning of the 7th century Pope Boniface IV., having obtained possession of the building by grant from the Emperor Phocas, dedicated it to the Virgin and all the martyrs. It is said that previous to the dedication he brought twenty-eight cartloads of bones from the Catacombs, and placed them near the high altar.

The portico of the church is 110 feet long and 44 feet wide, and has sixteen columns. The doorway is 32 feet by 20. The interior is 143 feet in diameter, or including the thickness of the walls, 190 feet.

The building contains some monuments comparatively unimportant. At the back of the third altar on the left rests the body of **Raphael**, who by his will chose this spot for his burial. His remains were found intact in 1833. The body of King Humbert is entombed in the recess to the left. The remains of King Victor Emmanuel II. are interred opposite.

At the south-east corner of the Piazza in which the Pantheon stands, is the entrance to the Piazza della Minerva.

Church of Sta. Maria Sopra Minerva.

This edifice, in the pointed Italian Gothic style, stands on the site of a temple of Minerva. It has been restored at a cost of £23,000.

On the wall to the right of the entrances are slabs recording the height of the floods which at various times inundated this part of Rome. Entering the church and passing up the right aisle, the frescoes of the fourth and fifth chapels should be observed. The altar-piece of the former is an Annunciation, by *Anthonatus Romanus* (1460); it also contains the monument of Urban VII. The sixth chapel belongs to the Aldobrandini family, and contains a handsome monument to Silvestro Aldobrandini. The altar-piece is by *F. Barocci*.

At the end of the right transept is the chapel of St. Thomas Aquinas, the frescoes of which are by *Filippo Lippi*. The monument of Paul IV. (1555-59), who founded the Inquisition, is against the left wall.

On the right of the principal altar is a statue of St. John the Baptist, by *Obici*, and on the left a statue of Christ, by *Michael Angelo*. Under the altar are the remains of St. Catherine of Siena.

The choir has some modern stained-glass windows, and the monuments of the two Popes of the Medici family, Leo X. and Clement VII.

On leaving the church and passing to the south side the Via del Gesù is entered, which leads to the **Gesù**, the principal church of the Society of Jesus. Like all other churches of this order, the decoration of the interior is most profuse, and the marbles are of the most varied and richest kind. At the end of the left transept is the chapel of Ignatius Loyola, the founder of the Order.

The Via Corso Vittorio Emanuele leads from the front of the church of the Jesuits to the handsome **Church of St. Andrea della Valle**, which covers the site of the Theatre and Curia of Pompey, where Julius Cæsar was assassinated. Turning to the right, the Circo Agonali, which preserves the plan of the Stadium of the Baths of Nero and Alexander Severus, is arrived at. The fountain is adorned with statues emblematic of the rivers Danube, Ganges, Nile, and Tiber.

On the west side, behind the Piazza, is the **Church of**

Sta. Maria della Pace, which contains the Sibyls, by *Raphael*, in fresco, painted in 1514 by order of Agostine Chigi. Recrossing the Corso Vittorio Emanuele, we gain the Campo dei Fiori, where the vegetable market is held daily, and a rummage sale on Wednesdays. The statue is to Giordano Bruno, who was burnt here in 1600 by the Inquisition. Beyond are the Piazza and

The Farnese Palace, which is not shown to the public. It is considered the grandest palace in Rome. The architect was *Michael Angelo*, but the *façade* towards the Tiber was built by *Giacomo della Porta*. The great hall is painted in fresco by *A. Carracci*. The Palace is occupied by the French Embassy to the Italian Government, and on the second floor is the French Archæological Institution.

A street to the left leads to

The Spada Palace, in the Piazza Capo di Ferro, near the Theatre of Pompey; it contains the statue of Pompey, believed to be that at the base of which Julius Cæsar fell. The picture gallery is now closed.

Beyond the Spada Palace, the Via di Pettinari to the right leads to the Ponte Sisto, and the new Tiber embankment. Below is the new Ponte Garibaldi, and further down the Ponte Quattro Capi (or Ponte Fabricio).

On the **Island of St. Bartholomew** or **Tiberina**, in the middle of the Tiber, is the Church of S. Bartolomeo, built about the year 999 by the Emperor Otho III. Restored on different occasions; it possesses no features of interest.

The Island of St. Bartholomew is connected by bridges with both banks of the river. On the left bank of the Tiber, near the north-east end of the bridge, is the Orsini Palace, now the Savings Bank, which covers part of the site of the **Theatre of Marcellus**. This magnificent ruin has been built into the palace and adjoining houses. The Theatre was founded by Julius, and completed by Augustus Cæsar, who dedicated it, B.C. 13, to his nephew, Marcellus. It is said to have accommodated 4,000 spectators. Admission to the Palace, containing mosaics, plaster casts, etc., 60 c. North-west of the palace is the **Ghetto**, or Jews' Quarter, and east of the Ghetto is the Church of **St. Angelo in Pescheria**, built within the ruins of the **Portico of Octavia**, which measured 750 feet by 500 feet. The remains of the vestibule of the portico are in front of the church. The Corinthian columns are very fine,

A little south of the Orsini Palace is the Church of **St. Nicolo in Carcere** (restored in 1880), built among the remains of the **Temples of Hope, Juno, Sospita, and Piety**, which are pointed out by the Sacristan of the church. Beyond, off the Via Montanara, in the Via Ponte Rotto, are the remains of a house known as the **House of Rienzi**. The architectural details are very curious. It was erected at the beginning of the 11th century by one of the noble family of the Crescentii, and is the oldest example of mediæval domestic architecture in Rome. Passing the house, we reach the Tiber, which is spanned here by the new Pons Palatinus, taking the place of the old Ponte Rotto, an arch of which remains. It was the Pons Æmilius of Ancient Rome, and the first bridge which crossed the Tiber at this point. From the present bridge a fine view of the Aventine is obtained, and when the river is low the mouth of the **Cloaca Maxima** can be seen. About four hundred yards below is the site of the **Pons Sublicius**, defended against Porsena by Horatius.

Opposite the house of Rienzi is the Church of **Sta. Maria Egiziaca**, formerly the **Temple of Pudicitia Patricia**, which dates from 300 B.C., and is the most ancient Roman temple of the Republic now extant. A little further on is another ancient temple, the **Temple of Hercules**. Opposite this church is the **Church of Sta. Maria in Cosmedin**.

Turning to the right on leaving the latter church, the visitor reaches the massive ruin of the **Janus Quadrifons**, erected at the intersection of two roads which crossed the cattle market of Ancient Rome. Close by is a small arch, called the **Silversmith's Arch**, one end of which is embedded in the wall of the **Church of St. George**, the patron saint of England.

Between the river and the side of the Aventine, which is occupied by vineyards and churches of Sta. Sabina, St. Alessio, Sta. Prisca, and the Sta. Maria Aventina, is the **Old Protestant Cemetery**. Here are buried Richard Wyatt, John Bell the surgeon, Augustus William Hare, and the poet Keats.

The old cemetery was closed in 1825, and almost adjoining it is the

New Protestant Cemetery, open from 7 a.m. to sunset. Amidst the graves of many English, American, and other

visitors to Rome the most noticeable names are those of Shelley, the ashes of whose remains were brought from Spezia, where the poet was drowned, Trelawney, R. M. Ballantyne, Gibson the sculptor, J. A. Symonds, and Constance Woolston.

To the east of the Cemetery, close to the Porta San Paolo, formerly the Porta Ostiensis, is the **Pyramid of Caius Cestius**, who lived in the time of Augustus; the monument is 116 feet high, and the base of each side is 98 feet in length.

On the other side of the Cemetery is an artificial hill, called **Monte Testaccio**. It is 115 feet high, and formed of broken pottery of wine amphoræ and oil jars received from Spain and Africa, and also the accumulation from terra-cotta works in the neighbourhood; it has been hollowed out, and the excavations are used as wine cellars.

Leaving the city by the Porta San Paolo, a walk of nearly a mile leads to the

Basilica of San Paolo fuori le Mura, founded in 388 by Theodosius, and embellished by many Popes, was the finest church in Rome. It contained valuable frescoes and mosaics, and the sarcophagus of St. Paul. The architrave was supported by eighty columns of Parian marble. This magnificent basilica, the work of many centuries, was completely destroyed by fire on the 15th-16th of July, 1823.

Leo XII. at once commenced the work of restoration, and the present Basilica has been rebuilt in the same form, and in the same proportions as the ancient church, but the simplicity of the early Christian churches has been replaced by gorgeous decorations.

The chief **Façade**, turned towards the Tiber, has a porch sustained by monolithic columns of Simplician granite, the upper part decorated with mosaics representing Christ with SS. Peter and Paul; Christ as a Lamb with the Apostles as sheep; and the four great prophets.

The **Interior** is 650 feet in length, 195 feet in width, and 225 feet in height, and contains double aisles and a transept. The ceiling of the nave is borne by eighty granite columns. The two columns in yellow Oriental alabaster near the entrance, and the four of the canopy above the high altar, were the gifts of the Viceroy of Egypt to

Gregory XVI., and the bases of malachite were presented by Nicholas I. of Russia.

On the ceiling of the **Tribune**, and on the entablature of the **Chancel Arch**, there are ancient mosaics executed sometime in 1220, which existed in the primitive basilica, but they have been restored, as they were damaged by the fire. The floor of the tribune is of the rarest marbles.

The four lateral chapels are of excellent architecture. The first is dedicated to St. Stephen, and the fourth to St. Benedict. The other two nearer to the Tribune, named the one of the crucifix "del Crocifisso," and the other of the ancient choir, "del coro antico," are from the designs of Carlo Maderno.

Of the two altars at the end, the one near the entrance has a painting, The Conversion of St. Paul, by *Camuccini*, the statues of St. Romuald and St. Gregory, and opposite to it The Coronation of the Virgin, a copy in mosaic of the painting of *Raphael* in the Vatican Gallery, and the statues of St. Benedict and St. Scholastica.

The statues on magnificent pedestals on either side of the Chancel Arch are of St. Peter and St. Paul. The first is by *Ignazio Jacometti*, the second by *Revelli*. In the transept there is a beautiful candelabrum of marble formerly in the ancient basilica. In a straight line from the right transept is the entrance to the beautiful **Cloisters**, which belonged to the Convent of the Benedictines, now suppressed, which are only equalled by the cloisters of St. John Lateran (p. 139). They are surrounded by numerous arcades, supported by countless columns adorned with mosaics. There is no charge for admission.

Further on is the **Abbey of St. Paolo alle Tre Fontane**, on the traditional site of the Apostle's execution.

The court surrounding the three churches is approached by a gate—entrance 25 c. The First Church to the left is the Church of **Santa Maria Scala Cœli**; so named from a vision St. Bernard, the Abbot, had, in which he saw angels taking up to heaven by a ladder, the souls which he had freed from purgatory by his prayers. The church was built on the ancient cemetery of St. Zenone. In 1582 Cardinal Aldobrandini perfected it from the designs of *Giacomo della Porta*. The Tribune contains good mosaics.

The Second Church, that of **SS. Vincenzo e Anastasio**, was built in 628 by Honorius I. It is the largest and most interesting, inasmuch as, notwithstanding the renovations made in 1221, it still preserves its mediæval architecture. In the portico there are traces of ancient pictures, and in the interior on the pilasters, the twelve Apostles are painted after the sketches of *Raphael*.

The Third Church at the bottom of the avenue is that of **S. Paolo alle tre fontane**. The Christian tradition says that, as the executioner cut off the head of St. Paul, it bounded thrice from the ground, that at each spot there rose a spring of water, and that the church is built on the very spot where the apostle suffered martyrdom. There three marvellous springs gave origin to the founding of the church, and to the name of the "Tre Fontane." In the interior we note an ancient mosaic on the floor, representing the four seasons; and to the right a column to which St. Paul was bound before his execution.

The Church of St. Pietro in Montorio, on the Janiculum, marks one of the supposed sites of St. Peter's crucifixion. The date of the foundation of this church is not known, but it was deserted for many years, until 1472, when it was rebuilt by *B. Pintelli* for the Franciscans at the cost of Ferdinand V. of Spain. It contains several important pictures by *Sebastiano del Piombo*, *Vasari*, *Van Dyck*, and others. Above the church is the Pauline Fountain, erected by Paul V., and supplied with water from a spring 35 miles away, near Lake Bracciano.

A gateway in the wall beyond admits to the **Villa Corsini** public gardens—now city property—from whence a panoramic view of Rome, the Campagna, and Mountains beyond, can be obtained from the **National Monument to Garibaldi**. The drive through the villa leads by the site of Tasso's oak and the **Church of St. Onofrio** down to **St. Peter's**. (See pp. 87, 182.)

Castle (entrance, 1 lira) **and Bridge of St. Angelo**.

The Castle of St. Angelo was built by the Emperor Hadrian as an Imperial Mausoleum. The Mausoleum of Augustus, which was the first receptacle for the ashes of the Imperial family, was full, the urn containing the ashes

of Nerva (d. A.D. 98) having occupied the last niche. The ashes of Trajan (d. A.D. 98) were placed in the magnificent column he had erected. In the reign of Honorius the Mausoleum of Hadrian was converted into a fortress, and round it have taken place nearly all the faction fights since that time. The Mausoleum was built A.D. 135. Its form was circular, 987 feet in circumference, and it stood on a square basement, each side of which measured 247 feet. The face was of Parian marble, long since destroyed. On the angles of the basement were bronze groups of men and horses, and the cornice was adorned with marble statues. On the summit was a colossal marble image of the founder, the head of which is preserved in the Rotunda of the Vatican (No. 543). The gates were bronze. Little of the ancient exterior work now remains, the building having been at different times masked for the purposes of fortification. The statues on the summit were thrown down on the besiegers, when the Castle was attacked by the Goths in 537.

The first ashes placed in the Mausoleum were those of the adopted son of Hadrian (Ælius Caesar, d. A.D. 138). Afterwards the ashes of Hadrian himself; of Faustina the elder, Antoninus Pius, and three of their children; of Marcus Aurelius, Commodus, Septimius Severus, and of Caracalla (d. A.D. 217), all Emperors, were placed here. The monument was then closed. Alaric rifled it in 409 in search of treasure, dispersed the ashes and carried off everything that was of value. Nothing was subsequently known of the interior until 1825, when excavations were made. It was then examined, and the principal corridor was found. This corridor was built of brick, covered with marble, the pavement being in mosaic. The principal door was in the centre of the basement toward the bridge. From the right of the corridor an inclined spiral passage, 30 feet wide and 11 feet high, led to the central chamber; this was in the form of a Greek cross, in the midst of which once stood the porphyry sarcophagus of the founder. The cover of this sarcophagus is now the font in the Baptismal Chapel of St. Peter's.

The Mausoleum obtained its present name from an alleged miraculous vision. In 590 a plague ravaged the city. In that year Gregory the Great was chosen Pope. He instituted penitential processions to avert the plague,

and in one of these, whilst crossing the bridge, saw Michael the Archangel sheathing a bloody sword. From that moment the plague ceased. In 608-15 Pope Boniface IV. built a chapel on the summit of the Mole called St. Michael amongst the Clouds. The bronze statue of the Archangel was cast by a Flemish artist named *Peter Verschaffelt*, during the pontificate of Benedict XIV.

The Castle has long been used as a State prison. Here Cellini, Cagliostro, and others have been confined, and Napoleon III. was detained here for a short time in 1831.

The Bridge of St. Angelo was built by Hadrian, and called by him Pons Ælius, after his son. It is still in good condition, having withstood many floods which destroyed more recent bridges across the Tiber, a striking proof of the solidity of the structure. It was subsequently named St. Peter's Bridge. The statues of St. Peter and St. Paul, on the side farthest from the Castle, by *Lorenzetto* and *Paolo Romano*, were erected by order of Clement VII., in 1530. The parapet was built in 1668. The statues of Angels with instruments of the Passion are from designs of *Bernini*, executed by his pupils. The pedestal supporting the angel standing third on the right was struck by a cannon ball during the French siege in 1849.

After passing the Castle a plain wall is seen on the right crossing the Moat towards St. Peter's. This is a covered way begun by Pope John XXIII. (1410-17), and completed by Alexander VI. (Borgia) (1492-1513), to afford the occupants of the Vatican a means of escape to the Castle. The passage was roofed in by Urban VIII. in 1630.

The Via del Borgo Nuovo leads to St. Peter's. On the right is the small Piazza Scossa Cavalli, with a fountain in the centre, and opposite is the Palazzo Giraud, built by *Bramante* in 1506. Subsequently it passed into the hands of Henry VIII., King of England, who gave it to Cardinal Campeggio during his visit to England on business connected with the queen's divorce. It is now owned by Prince Torlonia.

ST. PETER'S.

The Basilica of St. Peter occupies two famous sites—

the traditional spot where the apostle was buried, and the actual site of Nero's circus, where many of the early Christians were martyred. An oratory was erected here A.D. 106, by Anacletus (fifth Pope). By the command of Constantine a Basilica was built, which was consecrated by the Pope (St. Sylvester) A.D. 324. This Basilica having fallen into decay, Pope Nicholas V. (1447-55) determined to rebuild it. The work, however, progressed slowly until the time of Julius II. (1503-13), when the assistance of the great architect *Bramante* was called in, who designed a church in the form of a Greek cross. In the reign of Leo X. three joint architects were appointed, one of them being the celebrated *Raphael*. They altered the design from a Greek to a Latin cross. Several other persons were engaged as architects until the employment of *Michael Angelo* by Paul III., in 1546.

Michael Angelo returned to the original plan of a Greek cross, and designed a dome and *façade*. The work progressed but slowly after Michael Angelo's death. The ball and cross were placed in position in 1593. Paul V. (1605-21) employed *Carlo Maderno* as architect. He prolonged the nave, thus returning to the design of a Latin cross, and carried forward the *façade* to its present site. These alterations seriously disfigured Michael Angelo's designs. The foundation stone of Maderno's additions was laid in 1607, and in 1626 the church was dedicated by Pope Urban VIII. Reckoning from the beginning of the work under Nicholas V. to the dedication, the building of the Basilica occupied 176 years, extending over the reigns of twenty-eight Popes, and fifteen architects were employed on its designs.

The Piazza of St. Peter's is at the western end of the Via del Borgo Nuovo. It is elliptical in shape, the sides being formed by two semicircular colonnades. These were built by *Bernini*, in 1655-67. Each consists of four rows of equidistant columns, covering a width of 52 feet. The columns are $42\frac{1}{2}$ feet high, and each colonnade contains 142 columns and 45 pilasters. From the ground to the top of the balustrade measures 59 feet, and on the balustrade are 236 statues of bishops and saints, each figure being 10 feet high. The measurements of the colonnade are: exterior length, 914; interior, 794; breadth, 754 feet. The colonnade is larger than the

Colosseum by 226 feet in one direction, and 189 feet in the other.

The space enclosed by the colonnades is paved, and contains two fountains, each 46 feet high, designed by *Carlo Maderno* (1605-12). Near each fountain a flat circular stone in the pavement marks the centre from which the line of the colonnade is drawn, and the point from which the columns radiate. Between the fountains is an Egyptian obelisk, brought by the Emperor Caligula to Rome, and erected by Nero in the centre of his circus, which formerly occupied part of the site of the Vatican. The obelisk was placed in its present position by *Fontana*, during the reign of Sixtus V., in 1586. It is said that the engineer forgot to calculate the enormous strain upon the ropes produced by the great weight of the column, and that at a critical moment a sailor among the spectators (who were forbidden to shout under pain of death) cried out, "Water on the ropes." The advice was taken, and the obelisk reared; and, as a reward, the family of the sailor were accorded the privilege of supplying the palm branches used in St. Peter's on Palm Sunday. The Piazza is connected with the church and the Vatican by closed corridors, 238 feet long.

Passing through the Piazza and across the irregular-shaped square beyond, the **Great Vestibule**, or Portico, of the church, is reached. This portico is 235 feet long, 42 feet wide, and 66 feet high. At each end are wings, and beyond the wings colossal statues of Constantine and Charlemagne, the extreme width between the statues being 467 feet. The dimensions of the church itself are as follows :—

Interior length (from the door to the end of the Tribune)	619 feet.
Exterior length	651 feet.
Interior width across the Transepts	449 feet.
Greatest width of Nave	89 feet.
Greatest height of Nave	153 feet.
The Aisles are 207 feet long, 21 feet wide, and	48 feet high.
From the ground to the top of the Cross	470 feet.
From the pavement to the top of the Cross	453 feet.
Interior diameter of the Cupola	141 feet.

Number of columns, including those of the Colonnade, 756 (the greater part of these were taken from buildings of Ancient Rome).

St. Peter's contains 40 statues in metal, 105 in marble, 161 in travertine, and 90 of stucco; 46 altars, 121 lamps, and the remains of 134 Popes, from St. Peter to Leo XIII., who died July 20, 1903.

The area of St. Peter's is 212,321 square feet. It is the largest church in the world. The following areas are given for the purpose of comparison—

	Square Feet.
St. Paul's, London	108,982
Milan	107,782
Seville	100,000
Cologne	81,464
York	72,860
Amiens	71,208
Lincoln	66,900
St. Peter's	212,321

Over the central entrance, and forming part of the portico, is a balcony from which, on Holy Thursday, Easter Day, and St. Peter's Day, the Pope blessed the people, a ceremony discontinued since Rome has become the capital of United Italy. Three principal doors lead from the portico into the edifice. The central bronze doors belonged to the former building, and were executed by *Antonio Filarete* during the reign of *Eugenius IV.* (1431-39). There is a smaller door to the right, walled up, with a bronze cross upon it, called the Holy Door (*Porta Santa*). This is only opened at the Jubilee, which is kept the last year of the century, and is then broken down by the Pope with a gold hammer, a ceremony performed by Pope Leo XIII., at the Jubilee of 1900. Over the central entrance is a mosaic, called the *Navicella*, representing St. Peter walking on the sea. It was designed by *Giotto*, in 1298.

The visitor now enters the **Nave**. The majority, although obliged to admit the grandeur of the building, experience feelings of disappointment; indeed, it must be allowed that the alteration of the building from a Greek to a Latin cross (and the consequent prolongation of the

nave) must injure the effect of the original design. On the great pilasters on each side are fountains for holy water, supported by cherubs; and these, as is all the statuary, are so well proportioned that, although they appear to be of natural size, it will be found on examination that they are gigantic. On the floor of the nave are brass stars, indicating the comparative lengths of other churches, the name being affixed to each. The walls are of inlaid marble, as also is the pavement, designed by *Della Porta* and *Bernini*. Against the last pilaster on the right-hand side of the nave is the famous bronze statue of St. Peter sitting on a throne of white marble. The extended foot of the saint is kissed by the faithful. From this point the best view of the interior of the dome is obtained. The pictures around it are all mosaic. The famous inscription, "Tu es Petrus et Super hanc petram ecclesiam meam edificabo et tibi dabo claves regni cœlorum," is also in mosaic, the letters being 4 feet 10 inches high. The four circular medallions above the piers represent the four Evangelists. Their great size may be estimated from the pen of St. Luke, which is seven feet long. Below the medallions are balconies with spiral columns, from the old church. On certain great festivals the relics are exhibited from the balcony above the statue of St. Veronica. These are the head of the lance which pierced the side of the dying Christ, the handkerchief containing the impression of His face, handed to Him by St. Veronica, on His way to Calvary; a piece of the Cross, and others. The height, however, from which these are shown is such as to prevent them from being distinctly seen. Below the balconies are four statues—St. Veronica holding the handkerchief, by *F. Mocchi*; St. Helena with the Cross, by *A. Bolgio*; St. Longinus with the spear, by *Bernini*; and St. Andrew with his cross, by *Fiammingo*. These are about 16 feet high, and the pedestals on which they rest are 11 feet high.

Immediately under the Dome is the **High Altar**. Contrary to the usual practice of the Roman Church, the Pope, when celebrating Mass, stands behind and not in front of the altar. Above the altar is the great Baldachino, supported on four spiral columns. It measures 96 feet in height, and was made by *Bernini* from ancient bronze beams, taken by order of Pope Urban VIII. from the roof

of the Pantheon. The bronze of the Baldachino weighs 116,392 pounds.

Under the Altar is the **Confession**, or Tomb of St. Peter. It is approached by a double flight of stairs in front of the altar. The shrine of the saint, in which his body is said to rest, is enclosed behind bronze gates, richly gilt. In front is a handsome balustrade, and around are ninety-five lamps, always burning. On the floor is the monumental statue of Pius VI., by *Canova*. He is represented kneeling on the spot where he was wont to kneel when alive.

On the right and left of the High Altar are the **Transepts**. In 1870 the north transept was screened off by canvas stretched on a frame, and painted in imitation of marble; and here the Council, which proclaimed the Pope's Infallibility, was held. Behind the High Altar is the **Tribune**. In the centre is the great chair of St. Peter, said to contain the wooden chair used by the apostle. Around it are colossal figures, 17 feet 9 inches high, of St. Augustine, St. Ambrose, St. Chrysostom, and St. Athanasius.

Above the Tribune is an oval window of yellow glass, with a dove in the centre. On the left is the monument of Paul III., by *G. Della Porta*; on the right, that of Urban VIII., by *Bernini*. On the face of the piers, within the Tribune, are four tablets, commemorating the promulgation by Pius IX., in 1854, of the dogma of the immaculate conception of the Virgin. The names of several English prelates who were present are inscribed on these tablets.

The visitor should now return to the entrance, and beginning on the left or south side, examine in order the **Chapels and Monuments**.

The first is the Baptismal Chapel, with a porphyry font, originally the cover of the sarcophagus of the Emperor Hadrian. The mosaic in the centre of this chapel represents the Baptism, after *Carlo Maratta*. On the left is the door leading to the dome, and over it the monument of Maria Clementina (d. 1745), wife of the Old Pretender. She is described as Queen of Great Britain, France, and Ireland. Opposite, on the pilaster, is a monument designed by *Canova*, and erected at the expense of George IV., to James III., King of Great Britain (d. 1766), and his sons,

Charles Edward, the Young Pretender, and Henry, who became a cardinal.

Next is the Chapel of the Presentation, containing a mosaic of the Presentation of the Virgin in the Temple. Against the right pilaster of the next arch is the bronze monument of Innocent VIII. (d. 1492).

Above the door, opposite the monument of Pope Innocent, is a wooden sarcophagus, behind which rests the body of Leo XIII. (d. 1903). Each successive Pope reposes here temporarily until the tomb and monument are prepared.

Next comes the Choir Chapel, in which the daily services are held when it is not a festival. On the pilasters are the monuments of Popes Innocent XI., by *Monot*, and Leo XI., by *Algardi*. Over the opposite altar is a fine mosaic copy of *Raphael's* Transfiguration.

Turning to the left is the Clementina Chapel, with monuments of Pius VII., by *Thorwaldsen*, and Pius VIII., by *Tenerani*. Above the altar is a mosaic of the Miracle of Gregory the Great. The body of the saint is said to rest beneath the altar. St. Gregory, who was Pope 590-604, is famous as the first composer of harmony in music, and as the originator of the mission of Augustine, first Archbishop of Canterbury, to England.

The south transept is named after St. Simon and St. Jude, whose bodies are said to lie under the central altar. Above the altar is a mosaic after the Crucifixion of St. Peter, by *Guido Reni*. The columns of Numidian marble in this transept are very fine. Over the right-hand altar is a mosaic of the Unbelief of St. Thomas. Over the left-hand altar, which contains the body of Pope Leo IX., is a mosaic of St. Valeria. Along the sides are a number of confessionals for people of all nations.

Crossing the transept, the visitor reaches the chapel of the Madonna of the Column, so called from a column brought from the old church, and enclosed within a glass case above the altar, beneath which are the bodies of Popes Leo II., Leo III., and Leo IV. Below the next altar are the remains of Leo the Great. Above is an alto-relief by *Algardi* of the Pope forbidding Attila, King of the Huns, to advance on Rome. On the left side is the monument of Pope Alexander VIII., and opposite it an altar dedicated to St. Peter and St. John.

The visitor should now pass in front of the Tribune, and enter the north transept. On the left is the monument to Pope Clement X., and above the opposite altar a mosaic of St. Peter raising Tabitha, after *P. Costanzi*. Above the next altar is a mosaic, generally esteemed the finest in St. Peter's, representing Santa Petronilla. The original picture by *Guercino* is in the Capitoline Gallery. Over the next altar is a mosaic after Guido's picture of the Archangel Michael. Next is the monument of Clement XIII., by *Canova*, and above the opposite altar a mosaic of Christ saving Peter from sinking.

The north aisle is now entered. Above the altar at the end is a mosaic representing the Martyrdom of St. Processus and St. Martinianus. Their remains rest beneath. The altars on the right and left are surrounded by mosaics of St. Wenceslaus and St. Erasmus.

Crossing from the monument of Clement XIII., the visitor passes on the left the monument of Benedict XIV., and above the altar on the right a mosaic of the Emperor Valens fainting before St. Basil. Immediately opposite is the monument of Pope Gregory XVI. Under the altar to the left is the body of St. Gregory Nazianzen.

To the right is the altar of St. Jerome, surmounted by a mosaic copy of *Domenichino's* picture of the saint receiving his last Communion. To the left, between the piers, are monuments of Gregory XIII. and Gregory XIV., the latter quite plain.

The next chapel, proceeding toward the portico, is that of the Holy Sacrament. The tabernacle of gilt bronze and lapis-lazuli on the altar is extremely fine. The fresco above represents the Trinity. Above the altar to the right is a mosaic of St. Francis receiving the Stigma, after *Domenichino*, and in front, on the floor, is the bronzed monument of Pope Sixtus IV., and the flat gravestone of Pope Julius II., one of the builders of St. Peter's.

The visitor now passes a statue of the Countess Matilda of Tuscany (d. 1115) by *Bernini*, and the monument of Pope Innocent XII., and reaches the second chapel of the Nave. Above the altar is a fine mosaic of the Martyrdom of St. Sebastian, after *Domenichino*. Against the next piers are monuments of Queen Christina of Sweden (d. 1689), daughter of Gustavus Adolphus; and of Pope Leo XII.

The next chapel is called the Capella della Pietà, from *Michael Angelo's* magnificent work of the Virgin with the dead Saviour on her knees.

The sacristy, entered from the corner of the south transept, was erected in 1775. It includes three chapels, the central one being octagonal, and ornamented with eight bigio columns from Hadrian's Villa at Tivoli. The Sacristy also contains some statues and pictures, and some remains of the old church. The Treasury and Archives, which are not always shown, are in the Sacristy.

The Grottoes, or Vaults beneath the church, are only partly shown, and ladies are not admitted without special permission from the Vicar-general; visitors are allowed to ascend the Dome without special permission on Saturdays, from 8 to 11.

THE VATICAN.

The Vatican is said to be the most extensive palace in the world. It was originally a dwelling-place for the Popes, and was occupied by Charlemagne during his residence in Rome. Subsequently it fell into decay, and the Popes lived at the Lateran. After their return from Avignon, the Vatican again became their official residence, and since that time the palace has been enlarged and improved by various architects under several Popes. It is generally entered from the end of the right colonnade of the Piazza of St. Peter's. The costumes of the Swiss Guard at the entrance were designed by *Michael Angelo*. The visitor, after passing along the corridor, ascends the **Scala Regia**, a magnificent staircase designed by *Bernini* for Pope Alexander VII. The **Sala Regia**, to which this staircase led, is now closed to the public. It contains several frescoes, including one of the Massacre of St. Bartholomew, and was the hall for the reception of foreign ambassadors. From the last landing of the Scala Regia a small door on the left leads into the

Sistine Chapel,

so called from Pope Sixtus IV., by whose orders it was erected in 1473, by *Baccio Pintelli*. Its dimensions are 133 feet by 45, and it has six windows on each side. The

chapel is adorned with frescoes by *Michael Angelo*, which makes it one of the art treasures of the world. The fresco on the end wall is the famous **Last Judgment**, which was finished in 1541, having occupied the master's time during seven years. The Saviour is in the centre in the Act of Judgment, on His right is the Virgin, and around are saints and martyrs, bearing the instruments of their sufferings. Below this group are angels sounding the last trumpet. On the left of the picture the dead are rising; to the right the damned are being dragged down by devils, and ferried across the Styx by Charon. In the extreme corner the painter has drawn Biagio of Cesena, who ventured to find fault with the work. In the semi-circles at the top of the picture are the angels carrying the instruments of the Passion.

The flat portion of the *ceiling* contains nine pictures :—

- | | |
|--|--|
| 1. The Separation of Light and darkness. | 5. The Creation of Eve. |
| 2. The Creation of the Sun and Moon. | 6. The Temptation and the Expulsion from Paradise. |
| 3. The Benediction. | 7. The Sacrifice of Noah. |
| 4. The Creation of Adam. | 8. The Deluge. |
| | 9. The Intoxication of Noah. |

In the arched side of the ceiling are figures of the Prophets and Sibyls, in the following order :—

- | | |
|-----------------------|-------------------------|
| 1. Jonah. | 7. Zachariah. |
| 2. The Lybian Sibyl. | 8. Joel. |
| 3. Daniel. | 9. The Erythrean Sibyl. |
| 4. The Cumæan Sibyl. | 10. Ezekiel. |
| 5. Isaiah. | 11. The Persian Sibyl. |
| 6. The Delphic Sibyl. | 12. Jeremiah. |

Between the Prophets and Sibyls are groups illustrating the genealogy of the Virgin, and in the angles of the ceiling are

- | | |
|------------------------|-------------------------|
| Judith and Holofernes. | The Brazen Serpent. |
| David and Goliath. | The Execution of Haman. |

The frescoes on the walls are by masters of the 15th century.

OVER THE CHIEF ENTRANCE.

- The Archangel Michael contending about
the body of Moses . . . *Francesco Salviata.*
The Resurrection of our Saviour . . . *Ghirlandaio.*

On the left wall, looking towards, and commencing from, the chief entrance :—

1. The Last Supper . . . *Cosimo Rosselli.*
2. Christ giving the Keys to Peter . . . *Pietro Perugino.*
3. The Sermon on the Mount . . . *Cosimo Rosselli.*
4. The Calling of Peter and Andrew *Domenico Ghirlandaio.*
5. The three incidents of the Temptation
of our Lord . . . *Sandro Botticelli.*
6. The Baptism of Christ . . . *Pinturicchio.*

On the right wall, looking towards, and commencing from, the chief entrance :—

1. Moses blessing the Children of Israel
before his death . . . *Luca Signorelli.*
2. The Rebellion of Korah, and the
Punishment of Korah, Dathan, and
Abiram . . . *Sandro Botticelli.*
3. Moses receiving the Commandments
on the Mount, the setting up of the
Golden Calf, and Moses breaking
the Tables of the Law . . . *Cosimo Rosselli.*
4. The Overthrow of Pharaoh in the
Red Sea, and Moses with the Chil-
dren of Israel singing the song of
deliverance . . . *Cosimo Rosselli.*
5. Moses slaying the Egyptian; driving
the Midianite Shepherds from the
well; and before the Burning Bush. *Sandro Botticelli.*
6. The Journey of Moses and his wife
Zipporah into Egypt; Moses circum-
cising his son . . . *Pinturicchio.*

Leaving the Sistine Chapel, the visitor should ascend the stairs to a closed door, at which he must knock; after passing through two rooms containing pictures by modern artists, and a third with an ancient mosaic pavement brought from Ostia, the walls decorated with frescoes of

the promulgation of the dogma of the Immaculate Conception of the Virgin in 1854, he reaches four rooms called the

Stanze of Raphael.

These rooms contain Raphael's masterpieces in fresco, which were painted by order of Julius II. The artist began them in 1508.

In the first room are—

On the wall opposite the window, the *Incendio del Borgo*, which gives its name to the room. The fresco represents a great fire which occurred in 847, and was miraculously stayed by Pope Leo IV.

On the wall over and on the sides of the window, Leo III. before Charlemagne, painted by *Perino del Vago*, from Raphael's designs.

On the wall on entering, the Coronation of Charlemagne.

On the further wall, the victory of Leo IV. over the Saracens at Ostia.

In the two last frescoes is a portrait of Pope Leo X.

The ceiling of this room is painted by *Pietro Perugino*, the master of Raphael. The subjects are the Almighty surrounded by Angels; the Saviour in glory; the Saviour and the Apostles; and the Saviour between Saints and Angels.

The second room is called the **Stanza della Segnatura**. The ceiling is composed of four circular frescoes, representing Theology, Philosophy, Jurisprudence, and Poetry, which are illustrated in the four square frescoes representing the Fall, the study of the Globe, the Judgment of Solomon, and the Flaying of Marsyas.

On the wall, as the visitor enters, The Dispute of the Sacrament, one of the finest of Raphael's frescoes. In the lower portion Fathers of the Church and the Divines who wrote on the Sacramental Presence. In the centre, the Trinity, the Virgin, and St. John the Baptist. In the upper portion the Heavenly Host. On the right, St. Paul, Abraham, St. James, Moses, St. Lawrence, and St. George; on the left, St. Peter, Adam, St. John, David, St. Stephen, and a saint partly concealed by a cloud.

On the further wall, The School of Athens. The Philosophers and learned men of Athens gathered in the

Poicile Stoa. In the centre of the picture Plato, and Aristotle, and around them Timidus, Socrates, Diogenes, and others.

On the right wall, Jurisprudence. The fresco contains portraits of several cardinals who afterwards sat on the Papal throne.

On the left wall, Mount Parnassus; above the window, Apollo and the Muses; on the left, Homer, Virgil, and Dante. By the side of the window, Sappho, Corinna, Petrarch, Propertius, and Anacreon; on the left and on the right, Pindar, Horace, Boccaccio, and others.

The third room is the **Stanza of Heliodorus**.

On the wall next the entrance, Pope Leo I. forbidding Attila's approach to Rome.

On the further wall, the Expulsion of Heliodorus from the Temple at Jerusalem.

On the right wall, the Miracle of Bolsena—a priest convinced of the Real Presence by the miraculous bleeding of the Host.

On the left wall, the deliverance of St. Peter from prison.

The frescoes in this room represent Divine assistance granted to the Church against her foes. The ceiling contains subjects from the Old Testament, viz. :—

The Promise to Abraham.
The Sacrifice of Isaac.

The Burning Bush.
Jacob's Vision.

The fourth room is **The Hall of Constantine**. The great fresco opposite the windows represent the Defeat of Maxentius by Constantine; on the walls to the right and left, the baptism of Constantine by Pope Sylvester, and Constantine's address to his troops, and the Vision of the Cross. Between the windows is the Gift of Rome to the Pope. The frescoes in this room are by Raphael's pupils. The ceiling contains a painting of a statue of Mercury thrown from its pedestal to make way for the Cross. The perspective is very remarkable.

The Loggie of Raphael are now reached. These Loggie, or balconies, now closed in with glass, surround three sides of the principal court of the Vatican. They are adorned with pictures by various masters. From the Loggie the visitor ascends to the Picture Gallery or

Pinacoteca.

Most of the pictures in these rooms were carried off to Paris by Napoleon, but were restored in 1815. Instead, however, of replacing them in the churches to which they belonged, Pius VII. caused them to be collected in the Vatican. Titles and authors on the frames.

In the FIRST ROOM are

St. Jerome, a sketch	<i>Leonardo da Vinci.</i>
St. John the Baptist	<i>Guercino.</i>
Unbelief of St. Thomas.	<i>Guercino.</i>
Annunciation, Adoration of the Magi, and the Presentation in the Temple.	
These three charming little pictures originally formed the predella to the Coronation of the Virgin, by <i>Raphael</i> , in the third room	<i>Raphael.</i>
Madonna and Child, with St. Jerome . .	<i>Francia.</i>
Mary Magdalen and the Dead Christ.	<i>Bartolomeo Montagna.</i>
Dead Christ with the Virgin, St. John, and the Magdalen	<i>Carlo Crivelli.</i>
The Holy Family	<i>Benvenuto Garofolo.</i>
Faith, Hope, and Charity. Originally formed the predella to his picture of the Entombment, now in the Bor- ghese Gallery	<i>Raphael.</i>
St. Benedict, St. Placidus, and St. Flavia	<i>Pietro Perugino.</i>
Holy Family, with St. Catherine and St. Philip the Martyr	<i>Bonifazio.</i>
A Predella, with the Story and Miracles of St. Hyacinth.	<i>Francesco del Costa.</i>
Marriage of St. Catherine of Alexandria with the Infant Christ	<i>Murillo.</i>
Virgin	<i>Fra Angelico da Fiesole.</i>
Story of St. Nicholas of Bari	<i>Ibid.</i>
Adoration of the Shepherds	<i>Murillo.</i>

The SECOND ROOM contains only three pictures.

1. **Transfiguration** *Raphael.*

This picture was not finished at the time of the artist's death; the lower portion was completed by *Giulio Romano*. It is, however, considered *Raphael's* masterpiece, and when he lay in state, it was placed at his head.

2. Communion of St. Jerome *Domenichino*.

The dying saint is represented as carried into the chapel of his monastery to receive the last sacrament. The picture was painted for the monks of the Ara Cœli, who, however, placed it in their lumber room, from which it was subsequently rescued by Poussin.

3. The Madonna da Foligno *Raphael*.

St. Jerome is depicted as presenting Sigismondo Conti, of Foligno, to the Virgin, on whose left are St. Francis and St. John Baptist.

THIRD ROOM.

An Altar-piece, St. Sebastian and other

Saints, with the Madonna above *Titian*.

The figures represent St. Nicholas in full episcopal costume; St. Ambrose, St. Catherine of Alexandria, St. Francis with the Cross, St. Anthony of Padua with the Lily, and St. Sebastian pierced with arrows; above is the Virgin and Child surrounded by Angels.

Coronation of the Virgin, *Pinturicchio*. Resurrection, *Pietro Perugino*. The Madonna di Monte Luco, *Giulio Romano* and *Francesco Penni*. Nativity, *Giovanni Spagna*. Adoration, *School of Perugino*. Coronation of the Virgin, *Raphael*. (This is one of his earliest works.) Madonna and Child enthroned, with St. Lawrence and St. Louis of Toulouse, on one side, and St. Hercolanus on the other, *Pietro Perugino*. Entombment of Christ, *M. A. Caravaggio*. Portrait of A. Gritti, Doge of Venice, *Titian*. Altar-piece, in three compartments, *Nicolò Alunno*. Pope Sixtus IV. giving audience, a fresco, by *Melozzo da Forlì*. All the figures are portraits.

FOURTH ROOM.

Crucifixion of St. Peter, *Guido*. Annunciation, *Baroccio*. Miracle of St. Gregory, *A. Sacchi*. Ecstasy of Sta. Michelina, *Baroccio*. Madonna and Child, with Saints, *Moretto*. Vision of St. Helena, *P. Veronese*. Madonna and Child,

Guido. Madonna della Cintola, Cesare da Sesto. The Saviour, Correggio. Vision of St. Romualdo, A. Sacchi.

The visitor must now return to the Piazza of St. Peter's, and pass round to the back of the church, through an archway to the left, where, at the further end of the ascent, is the entrance to the Museum of Sculpture.

The Vatican Museum.

(Admission, 1 lira.)

Open every day from 10 till 3 in winter; 9 till 1 in summer.

The Museum was founded by Clement XIV., 1769-75, and has constantly received additions. It now contains nearly 1,800 works.

Ascending the staircase, the visitor enters

The Hall of the Greek Cross.

The porphyry Sarcophagus on the right contained the body of a Roman general of the time of the Antonines, and is here wrongly ascribed to the Empress Helena, mother of Constantine; that on the left the body of his daughter Constantia. Both were brought here by Pius VI.

On the floor are three beautiful ancient mosaics—

559. Young Augustus. 574. A Copy of the Venus of Cnidos, by *Praxiteles*. 567. Priestess of Ceres.

Proceeding upstairs, the visitor reaches the Hall of the Biga, a small circular room, and the long Gallery of the Candelabra.

The Hall of the Biga.

623. The Biga—in the centre of the room. A chariot drawn by two horses; made out of a chair from the Colosseum. It is in great part a restoration, the only antique portions being the body of the chariot and the barrel of one of the horses. 608. The Indian Bacchus, commonly called Sardanapalus, from that name being cut along the border of the mantle. 610. Bacchus. 611. Alcibiades. 614. Apollo. 615. Discobolus, an ancient copy of the original, by *Naukides*. 616. Phocion. 618. Discobolus, an ancient copy of the original, by *Myron*, found, in

1781, at the Villa Palambara on the Esquiline. 619. An Auriga (or charioteer); interesting as showing the dress. 609, 613, 617, 621. Four small Sarcophagi, with *bas-reliefs*, representing the races in the circus.

Hall of the Candelabra.

The objects in this room are of archæological rather than artistic importance.

2 and 66. Nests, in each of which are five Cupids, supported on pedestals sculptured in the form of trunks of trees. 20. Sarcophagus of a child, whose recumbent figure is carved on the lid. 31. Candelabrum. 35. Candelabrum. 48. Cinerary Urn of Egyptian granitello. 49. Child plucking a Bunch of Grapes. 52. Recumbent Faun in green basalt. 69. Vase of rare jasper, called *Lysimaco*. 74. Satyr extracting a thorn from the foot of a Faun. 81. Diana of Ephesus, found at Hadrian's Villa. 82. Sarcophagus, with *bas-relief*, representing the murder of Ægisthus and Clytemnestra. 112. Sarcophagus, with *bas-relief*, representing the Story of Portesilaus and Laodamia. 143A. The Genius of Death. 148A. Faun and Young Bacchus, found recently near the Scala Sancta. 194. Child playing with a Goose. 204. Sarcophagus, with the Story of the Children of Niobe. 208. Portrait statue of a Boy wearing the golden bulla. 234. Candelabrum, found at Otricoli. 237. Idem. 253. Ceres, a statuette of considerable beauty.

Returning down the stairs to

The Rotonda.

Colossal Porphyry Tazza, found in ruins of Nero's Palace, 1550.

Pavement (Mosaic), found in ruins of Baths at Atricoli.

539. Head of Jupiter. Copy of Jupiter Olympus, by *Phidias* (?). 540. Antinous, found at Palestrina, 1733. 541. Faustina, wife of Antonius. 542. Juno restored as Ceres. 543. Hadrian, found in Mausoleum (p. 161). 544. Colossal Hercules, by *Myron*, purchased by Pope Pius IX. for £10,000. 545. Antinous, bust. 546. Ceres restored as Juno. 552. Juno Quiritis, by *Polykletus*,

Hall of the Muses.

Interesting Tablets of Greek Mosaic on floor.

491. Silenus. 496. Homer. 499. Melpomene, the Muse of Tragedy. 503. Thalia, the Comic Muse. 504. Urania, from the Lancellotti Palace at Velletri. This statue has been restored, with the attributes of the Muse of Astronomy, to complete the nine ; but it is doubtful if it was originally a Muse. 505. Clio, the Historic Muse. 506. Demosthenes. 508. Polyhymnia, the Muse of Memory. 511. Erato, the Lyric Muse. 514. Socrates. 515. Calliope, the Epic Muse. 516. Apollo Musagetes. 517. Terpsichore, the Muse of Lyric Song and Dance. 518. Themistocles. 520. Euterpe, the Muse of Music, from the Lancellotti Palace at Velletri. 523. Aspasia. 525. Pericles. 535. The Mother of the Muses.

Passing through the **Hall of Animals** we reach—

The Gallery of Statues.

250. Cupid. 255. Paris. 261. Penelope. 262. Augustus. 264. Apollo Saurokotonos, the Lizard Killer. 265. Amazon : an exceedingly fine ancient copy. 271. Posidippos, Greek Comic Poet. 390. Menander, the Prince of Greek Comedy. 393. Dido. 396. The Wounded Adonis. 401. Hemon and Antigone. 405. One of the Daughters of Danaus, filling the sieve. 406. Faun. 414. Ariadne.

Hall of Busts.

273. The Young Augustus. 277. Nero. 279. Vespasian. 292. Caracalla. 307. Saturn. 311. Menelaus. 326. Jupiter Ultor, *after Phidias*. 352. Livia. 366. Scipio Africanus, the Elder.

Cabinet of Masks.

425. Venus of Cos, *after Praxiteles*. 427. Crouching Venus, by *Heliodorus*. 429. Venus Genitrix, *after Arcesilaus*. 432. Faun, in rosso antico. 433. Venus, *after Alkamens*. 443. Apollo.

Returning through the **Hall of Animals**, the visitor reaches a courtyard, in which are four cabinets, containing—

1. **The Laocoon.**
2. **The Apollo Belvedere.**
3. Perseus, Damoxenus the Boxer, and Creugas the Boxer. All by *Canova*.
4. **The Mercury of the Belvedere**, really Meleager.

Crossing the courtyard, in a recess on the left, is the **Meleager**, the slayer of the Caledonian boar (compare this with the above—both are copies of the bronze original by Lysippus in the National Museum); and to the right a **Torso of Hercules**. A short descent leads to the **Chiaramonti Gallery**, containing a number of ancient sculptures, including the Niobid.

Braccio Nuovo.

5. Caryatide, *Phidias*. 11. Silenus and Bacchus. 14. Augustus. The cuirass is very fine, representing, in relief, the provinces he added to Rome. 17. Antonius Musa. 23. Prudence. 26. Horace the Poet Reciting his Verses. 38B. Ganymede, *Phidimos*. 44. Amazon, *after Cresilas*. 47. Caryatide, *Diogenes*. 50. Diana. 53. Euripides. 62. Demosthenes. 67. The Scraper, *after a copy by Lysippus*. 71. Amazon, *after Polykletus*. 83. Ceres, *after Praxiteles*. 86. Fortune. 97A. Mark Antony. 109. The Nile. 112. Juno Regina. 114. Minerva, *after Phidias*. 120. Faun, *after Praxiteles*. 126. The Spear Bearer, *after Polykletus*. 129. Domitian.

The Gallery of Inscriptions, at the end of the Chiaramonti Corridor, contains a number of Pagan and Christian inscriptions of great interest to the archaeologist and historian, also several sarcophagi and reliefs. At the far end, off the lower Loggia, access is had to the

Borgia Apartment.

(Now closed to the public, being used as offices by Cardinal Merry del Val.)

It consists of a set of rooms under the Stanze of Raphael, built by Nicholas V., decorated and inhabited by Alexander VI. It was recently restored by the late Leo XIII.

First Room.—The vault is decorated in fresco and

stucco by Giovanni da Udine and Pierino del Vaga. The walls are hung with tapestries and armour.

Second Room.—This and the two following rooms were frescoed by Pinturicchio, 1492-94. *Opposite the window*, the Annunciation, Adoration of the Shepherds. *On the vault*, the prophet Malachi. *Right*, Presentation of the Magi, the second one is Cæsar Borgia, the lady in the habit Lucrezia. *On the vault*, David. The Resurrection of Christ, Pope Alexander VI. is kneeling at the tomb. *On the vault*, Zephaniah. *Over the window*, the Ascension, with Micah *on the vault above*. Descent of the Holy Spirit, *above* Joel. The last subject is the Assumption, Cæsar Borgia in his Cardinal's robes is kneeling to the right. *On the vault*, Solomon. *Inside the arch on the vault* are Jeremiah and Isaiah.

Third Room.—*Over the door*, The Madonna, is a portrait of Giulia Farnese. *Left wall*, Story of S. Juliana and S. Barbara. *Opposite window*, Story of St. Catherine of Alexandria. *Next*, St. Anthony and Paul the hermit. *Then*, Mary's Visit to Elizabeth. *Over the window*, Martyrdom of S. Sebastian. *On the roof*, the story of Isis and Osiris in compliment to the Borgia emblem, a bull.

Fourth Room.—Seven majestic personifications of (*left wall*) Grammar, Dialectics, Rhetoric, Geometry, Arithmetic, Music (Pinturicchio is playing a guitar), and Astronomy; all are surrounded with groups of those who have excelled in each subject. Alexander VI. died in this room, August 13, 1503.

Fifth Room.—Half figures of Prophets with scrolls of their prophecies, paired with the Apostles with the clauses of their respective share of the Creed, by Benvenuto Bonfilio.

Sixth Room.—Prophets and Sibyls. Personifications of the Planets, by Bonfilio. The arabesque work on the vault is by Vaga.

Off the Gallery of Inscriptions is an entrance to the **Library**, but the public are only admitted by the gates opposite the Museum entry, which contains 24,000 manuscripts, many of which are of great value, and 50,000 printed books. Very few of these, however, can be seen without special permission. The Great Hall is 230 feet long by 56 feet wide. Around the sides are several

valuable presents of the Popes, including the font in which the Prince Imperial, son of Napoleon III., was baptized.

In this wing, to the right, at the end of the Great Hall, is a collection of Christian antiquities from the Catacombs, several fine ancient Roman frescoes, including the Aldobrandine Nuptials, and a number of ancient tile and brick stamps.

The Etruscan Museum contains a quantity of valuable and interesting antiquities, discovered in making excavations on the sites of ancient Etrurian cities.

The Egyptian Museum contains a collection of Egyptian antiquities similar to those in the British Museum and the Louvre.

The Mosaic Manufactory.

Orders must be obtained at Via della Sacrestia, 8. It is entered by a corridor from the ground-floor, at the left-hand corner of the Court of S. Damaso. The mosaics in St. Peter's, St. Paul's, and other churches were manufactured here. Some mosaics take a long time to execute, as great patience and art are required in blending the shades, etc., upwards of 10,000 different shades of the coloured *vetri* being kept in stock.

To the south of the Vatican and of St. Peter's is the district known as the **Trastevere**, which, though it cannot vie with the part of the city on the left bank of the Tiber, contains several interesting palaces and churches.

The Church of St. Onofrio is at the northern point of the Monte Gianicolo, the ancient Janiculum, and contains the tomb of Tasso, who died in the adjoining monastery, April 25, 1595. This monument is to the left on entering the church, and marks the place of interment. The body was, however, removed in 1857 to the adjoining chapel. The room in which Tasso died, and his oak in the gardens, are shown to the public (*see* page 160).

Leaving the church, and descending by the Via della Lungura, to the right, the

NATIONAL GALLERY,

Palazzo dei Lincei (*Formerly Corsini*),

is reached. • (Open daily from 10 to 4. Admission, 1 lira.)

As this palace, now the home of the Academy of the Lincei, is again open to the public, and as the paintings were generously presented by Prince Corsini to the City of Rome, and have been supplemented with those of the Torlonia, Mt. Pietà, and Sciarra Collections, it may be of advantage to visitors to Rome if we enumerate the paintings most worth inspection. At the same time we would inform our readers that the artists' names are on the frames.

Entry.—Two Cupids carrying Psyche, by *Gibson*. Dancing Faun; Hygeia.

First Room.—Ruins and Landscapes, by *Panini*, *Poussin*, and *Locatelli*. Ancient marble chair.

Second Room.—Diana, by *Guercino*. Woman and Child, by *Murillo*. Holy Family, by *Carlo Maratta*. Frescoes, by *Vaga*. Christ's Appearing to Mary, by *Baroccio*. Cupids Extracting the Arrows from S. Sebastian, by *Rubens*. Christ and the Doctors, by *Luca Giordano*. Ecce Homo, by *Guido*. Christ Crowned, by *Guido*.

Third Room.—Exhibit of Prints.

Fourth Room.—Madonna, SS. Peter and Paul, by *Francia*. Triptych of the Ascension, Judgment, and Descent of the Holy Spirit, by *Fra Angelico*. Madonna and Saints, by *Nicolò d'Alunno*. Madonna, by *Carlo Dolci*. Ecce Homo, by *Guercino*. Holy Family, by *Battoni*.

Cabinet.—Henry VIII., by *Holbein*.

Fifth Room.—Sons of Charles V., by *Titian*. The Virgin and Saints, by *Parmigeanino*. The Florentine Fornarina, by *Sebastiano del Piombo*. Philip II., by *Titian*.

Sixth Room.—The Annunciation, by *Venusti*. The Infant Christ asleep in the Lap of the Virgin, by *Venusti*. Hebe, by *A. C. Bronzino*, a portrait of Raphael's Fornarina. Julius II., by *Raphael*.

Seventh Room.—Portraits.

Eighth Room.—Flute Player, by *Ag. Carracci*. St. Francis, by *Cardi*.

Ninth Room.—The Galatea, by *Guido*. Virgin, by *Sassoferrato*.

Opposite the Corsini Palace is the **Farnesina**, a villa adorned with frescoes designed by *Raphael*, painted by *Giulio Romano*, illustrating the story of Cupid and Psyche.

Second room, the Galatea, by *Raphael*; on the ceiling, Diana in her Car, by *Peruzzi*, and Medusa, by *Daniele Tolterra*. These beautiful frescoes are shown on Monday, Wednesday, and Friday, from 10 a.m. to 3.30 p.m. Admission, 1 lira.

Continuing along the Via della Scala, the visitor arrives at the **Church of Sta. Maria in Trastevere**, which has been judiciously restored. A small church is said to have been built here in the year 222; but the present building dates from the 12th century, except the rich ceiling, which was erected in 1617, and the portico, which was rebuilt for Clement XI. (1700-21). The floor is of Cosmati work, and the nave is divided from the aisles by granite columns surmounted by beautiful capitals. The Chapel of the Sacrament has some good frescoes. The mosaics of the apse date from the 12th century, and are much esteemed.

COOK'S PROGRAMME OF CARRIAGE DRIVES IN ROME

for visiting during three days the chief places and objects of interest under the direction of a competent conductor.

First Day.

Carriages will leave COOK'S OFFICE, 54, Piazza Esedra di Termini, at 9.30 a.m., and drive to the Janiculum, passing *en route* the most important streets and palaces of the Eternal City. From the Janiculum passengers will obtain the best bird's-eye view of Rome with its monuments, ancient and modern. The seven Hills on which Rome was founded will also be explained. Passengers will then drive to the Villa Corsini to visit the Garibaldi's monument, passing *en route* the Fountain of Pope Paul V., one of the finest in Rome, thence to the Palatine Hill, passing over the Bridge of Cestius and Fabricius and the island Tiberina, the Palatine Hill or Palace of the Cæsars; Clivus Victoria, remains of Houses of the Republican period, House of Nero Tiberius Claudius, Porta Romana Substructions of the Palace of Caligula and Porticoes built by him to the Domus Tiberiana; great suite of state rooms built by Domitian, Lararium, Basilica, Triclinium, remains of the Walls of Romulus and Porta Mugonia, etc.; Intermentium, great Stadium of Domitian, gigantic Porticoes of Septimius Severus, site of Septizonium, etc.; thence to the Trajan Forum.

After Luncheon drive to St. Paul, passing *en route* the Theatre of Marcellus, the Portico of Octavia, Temple of Hercules (formerly Vestal), Temple of Fortuna Virilis, House of Rienzi, Ponte Palatino and view along the Tiber; Cloaca Maxima; the Sublician Bridge defended by Horatius Cocles; the gates of St. Paul with the towers of Belisario, the Aurelian Walls, the English Protestant Cemetery, the Pyramid of Caius Cestius, the beautiful Basilica of St. Paul; thence by Via

Triumphal to the Arch of Constantine ; Meta Sudans, Temple of Venus and Rome, the Pedestal of the Colossal Statue of Nero ; the Colosseum. From the Colosseum drive to the Church of St. Pietro in Vinculis to see the famous statue of Moses by Michael Angelo ; return home.

Second Day.

Carriages will start from COOK'S OFFICE at 9.30 a.m., as on the first day, to the Church of St. Peter, thence to the Capitol Museum, the Roman Forum, Via Sacra, Clivus Capitolinus, Temples of Castor and Pollux ; the Deified Julius, Saturn, Vespasian, Concord ; the Basilica Julia, Honorary monuments, the Pedestal of Domitian's Statue, Column of Phocas, Rostrum, Arch of Septimius Severus, Portico of the Dei Consentes, Tabularium ; the new discovery, Temple of Vesta or the House of the Vestal Virgins ; Basilica of Constantino and Arch of Titus.

After Luncheon. The Golden House of Nero, Baths of Titus, Basilica of St. John in Lateran, its Abside and its Baptistry, the Scala Sancta ; Aqueduct of Nero, St. Maria Maggiore, St. Maria degli Angeli and the Bath of Diocletian, Trevi Fountain, Temple of Neptune, the Pantheon Piazza Navona, the old Roman Circus with its beautiful fountains, return home.

Third Day.

Carriages will start as on previous days, passing over the Bridge St. Angelo by the Tomb of Hadrian, to THE VATICAN Sistine Chapel ; Michael Angelo's "Last Judgment," Stanze and Loggie of Raphael ; Vatican Picture Gallery—"The Transfiguration," "Communion of Saint Jerome," "Madonna di Foligno," etc. ; the Vatican Museum.

After Luncheon. Site of Circus Maximus, passing *en route* the Baths of Caracalla, Porta St. Sebastian, Arch of Drusus, the Appian Way ; Tombs of Geta and Priscilla, Catacombs of St. Sebastian, Tombs of Cecilia Metella, Seneca and Cotta Family, Tumuli of the Horatii and Curiatii, the Villa of the Quintilii, the Ustrinum, the Circus of Romulus, and back home by the new Appian Way.

Fares : One day, lire 16.50 ; three days, lire 41.00 (including all fees for sight-seeing, but not luncheon).

ENVIRONS OF ROME.

"Rome itself is a place of never-dying and ever-varying interest ; but the Campagna of Rome is a pure source of unfailing delight." So says Dean Alford, speaking of that vast plain of volcanic origin surrounding the Eternal City, stretching from the sea-coast to the Sabine Mountains, and affording innumerable objects of interest for walks, and rides, and drives.

Roads, whose lava pavement has in some cases borne the wear and tear of twenty centuries, cross the great plain in various directions. On every hand are ruins of colossal

aqueducts—numerous crosses that tell their tales of outrage and murder—the conical huts of the shepherds—tall towers commemorating the struggles of rival factions—hundreds of tombs, dating from classic times—and, amidst all these, a coarse, rank growth of thistle, and hemlock, and asphodel. Such is the Campagna.

As we approach the verge of this district, we pass continually the sites of Old World cities, that alternately worried or sided with Rome, as occasion prompted. Streets, and shops, and temples still show what Ostia was—scattered fragments of ruin tell of Tusculum, and Veii, and Gabii; whilst variations in the surface of the ground alone tell of Fidenæ and Collatia, Crustumerium, and Antemnæ. But amongst the surrounding hills, the ancient cities are in preservation, and lovely temples, as at Tivoli, or massive walls as at Cori, take us back through the ages to the days when Latium was in its glory.

“Nothing can be more rich and varied, with every kind of beauty, than the Campagna of Rome; sometimes, as around Ostia, flat as an American prairie, with miles of canni and reeds rustling in the wind, fields of exquisite feathery grasses waving to and fro; and forests of tall, golden-trunked stone-pines poising their spreading umbrellas of rich green high in the air, and weaving a murmurous roof against the sun—sometimes drear, mysterious and melancholy, as in the desolate stretches between Civita Vecchia and Rome, with lonely hollows and hills without a habitation, where sheep and oxen feed, and the wind roams over treeless and deserted slopes, and silence makes its home; sometimes rolling like an inland sea whose waves have suddenly been checked and stiffened, green with grass, golden with grain, and gracious with myriads of wild flowers, where scarlet poppies blaze over acres and acres, and pink-frilled daisies cover the vast meadows, and pendant vines shroud the picturesque ruins of antique villas, aqueducts, and tombs, or droop from mediæval towers and fortresses.”—Story’s “Roba di Roma.”

THE VIA APPIA.

(Excursions to the interesting district of the Via Appia are conducted every Friday by Dr. Russell Forbes; tickets to be obtained at COOK’S OFFICES, 54, Piazza Esedra di Termini, and 1B, Piazza di Spagna.)

Issuing from the Porta S. Sebastiano, the Via Appia affords magnificent prospects, and leads to the following and many other ancient tombs, ruins of aqueducts, etc. :— **Church of Domine quo Vadis**, where the Saviour is said to have checked the attempted flight of Peter; **Catacombs of St. Calixtus** ($1\frac{1}{4}$ mile), and **Catacombs of St. Pretextatus** opposite. **Church of S. Sebastiano** ($1\frac{1}{2}$ mile), a great resort of pilgrims to the catacombs of the martyrs (1 fr.), a "footprint of Christ" on stone, etc. Some paintings and statues adorn the church (p. 147).

The **Circus of Maxentius** (A.D. 307) is a little farther on ; with accommodation for 30,000 to view the chariot races. Near by is the **Tomb of Cecilia Metella**, 65 feet in diameter, with frieze of flowers, etc. The excavated part of the ancient Via Appia is reached $2\frac{1}{2}$ miles from Rome. Ruins of tombs are continuous ; the scenery is increasingly beautiful. Pass the walls of the ancient **Church of S. Maria della Gloria**, near which are ruins of the Villa of the Quintilli. Near the sixth milestone the **Casale Rotondo**, a large tomb, affords a fine view. A little further on is the **Tor di Selce** (tower of basalt), built by the Normans on an ancient tomb. The Via Appia and the Via Appia Nuova unite, at the Three Taverns, 11 miles from Rome.

THE VIA APPIA NUOVA,

issuing from the Porta S. Giovanni, passes the remains of the ancient **Via Latina**, with very interesting tombs, etc. On the divergent road to Frascati, with fine views of ancient aqueducts *en route*, is the **Porta Furba** (2 miles), an arch of the **Acqua Felice**, with glorious prospects of the Campagna and the Albine and Sabine Mountains. This is one of the most attractive walks or short drives in the vicinity of Rome.

THE ACQUA ACETOSA,

outside the Porta del Popolo. It is best to get quickly over the uninteresting route to the Ponte Molle by carriage or tramway ; then pursue the road by the river, with charming prospects, to the highly-reputed mineral spring, the **Acqua Acetosa**. Return to the city by a direct route past the **Villa di Papa Giulio**, erected by *l'ignola* for

Julius III., where has recently been opened a Museum of Etruscan antiquities (p. 101).

MONTE MARIO.

From the Porta del Popolo tramway to the Ponte Molle, thence by the Via di Porta Angelica, diverging to the right to the **Villa Madama**, on the north slope of Monte Mario. Open on Saturdays after 9 a.m. ($\frac{1}{2}$ fr.). The **Villa** was built by G. *Romano*, from *Raphael's* designs for Cardinal Giulio de' Medici, afterwards Clement VII. Notice fountain basin, also frescoes and mouldings in the loggia, by G. *Romano* and *Giov. da Udine*. Return to the Via di Porta Angelica and follow the road one mile, ascend the winding carriage road or steep footpaths. Fine views from the summit (456 feet), and, better still, from near the **Villa Mellini**. "Here we stood on a most delicious evening," says Dr. Arnold, "the ilex and the gum cistus in great profusion about us, the slope below full of vines and olives, the cypresses above our heads, and before our eyes all that one has read of in Roman history—the course of the Tiber between the hills that bound it, coming down from Fidenæ and receiving the Anio and Allia; beyond, the Apennines, the distant and higher summits still white with snow; in front, the Alban hills; on the right, the Campagna to the sea; and, just beneath us, the whole length of Rome, ancient and modern, St. Peter's and the Colosseum rising as the representatives of each; the Pantheon, the Aventine, the Quirinal, all the well-known objects distinctly laid before us. One may safely say that the world cannot contain many views of such mingled beauty and interest as this!"

THE VIA NOMENTANA

issues from the Porta Pia, passes the **Villa Torlonia**, with pleasant gardens and artificial ruins, **Church of St. Agnese Fuori la Mura**, founded by Constantine over the tomb of St. Agnes, rebuilt in the 7th century. Restored 1856. The interior contains interesting catacombs, with chapels, mural paintings, etc. The catacombs, which are to a great extent in their original condition, are shown by the Sacristan, fee 1 fr.

Beyond to the right is **Santa Constanza**, erected by Constantine as a monument to his daughter Constantia, but converted into a church in 1256; 4th-century mosaics.

Cross the Anio (2 miles from the gate) by the Ponte Nomentana. **Mons Sacer** just beyond. Picturesque **Casale dei Pazzi** (3 miles).

THE VIA PRÆNESTINA

issues from the Porta Maggiore. As the city is left behind, the road soon affords fine mountain views. The **Tor dei Schiavi** (2 miles) is an interesting mediæval ruin, once forming part of a palace of the Gordians (A.D. 238). There are some remains of a **Temple of Apollo** close by. This is a striking scene, with a background of violet mountains, and is a favourite spot with artists.

THE VIA SALARA.

Omnibus (or carriage) from the Piazza della Cancelleria to the Porta Salara, where the Via Salara commences, leading to the Ponte Salara (2 miles).

A short distance down the Via Salara, on the left, Cavalier Bertoni has discovered the tomb of Lucilius and his sister Polla, with their portraits. The tomb is circular, 117 feet in diameter.

About 400 yards from the gate is the important **Villa Albani**, with **Casino**, **Galleries**, and in the garden buildings styled **Bigliardo** and **Caffé**, containing a large and valuable collection of statues, reliefs, paintings, mosaics, and other works of art. The Villa is the property of Don Julio Torlonia, and can only be visited by special permission.

Passing through a new quarter, about half a mile further on, is the entrance to the **Catacombs of St. Priscilla**, in the tombs of which are rough frescoes, one called the Virgin and Joseph, the earliest painting of the Virgin known. Beyond on the hill was the site of

ANTEMNÆ,

one of the most ancient cities of the Latin land, captured by the Romans under Romulus, and destroyed by Alaric A.D. 409.

Further on is the **Ponte Salara** over the **Aniô**, which was blown up in 1867, during the invasion of Garibaldi. Three miles beyond is the **Villa Spada**, around which formerly existed the ancient city Fidenæ, the ally of Veii, one of the most powerful Etruscan opponents of Rome, 400 B.C.

Also may be visited if time and opportunity afford :—

Grove of the Arvales, a Brotherhood of ancient Latin origin, by the Via Campana, very interesting to archaeologists; and **Catacombs of S. Generosa**, in proximity.

Prima Porta and the **Villa of Livia** (7 miles), a pleasant excursion, outside Porta del Popolo.

THE ALBAN MOUNTAINS.

(*Dr. Russell Forbes conducts an excursion on alternate Saturdays. Particulars and tickets at COOK'S OFFICE, 54, Piazza Esedra di Termini, and 1B, Piazza di Spagna.*)

The Alban Mountains, rising in a massive pyramid and culminating in **Monte Cavo** (3,120 feet), are a volcanic group of basaltic formation. As usual in such districts the wine of the country is excellent.

By taking the train to Frascati or Albano, the tourist may "do" the chief places of interest in the Alban Mountains in a day; but several days may be very pleasantly spent in this delightful district.

Frascati [Hotel—see Appendix], with its crowd of beautiful villas, is reached by train in sixty minutes. The villas, always open to public inspection, are the chief feature of the town. The principal are the **Villa Torlonia** (formerly Conti; fee), **Villa Aldobrandini**, with paintings by the *Cavaliere d'Arpino*, and the **Villa Ruffinella**, or **Tusculana** (16th century), successively owned by Lucien Buonaparte, Maria Christina, Queen of Sardinia, and Victor Emmanuel. The **Villa Falconieri** (1550) is the oldest, erected by *Borromini*; pictures by *C. Maratta* and others.

The ruins of **Tusculum**: long lines of wall, and shattered remains of amphitheatre, citadel, etc., cover the summit and sides of the mountain, on a lower declivity of

which stands Frascati. Supposed remains of **Cicero's Tusculan Villa** are shown.

Grotto Ferrata is 3 miles from Frascati, a Greek monastery, founded A.D. 1002, fortified in the Middle Ages. The **Chapel of Saint Nilus** contains

Frescoes (Life of the Saint)	<i>Domenichino.</i>
Madonna	<i>Ann. Carracci.</i>
Bust of Domenichino	<i>Benincampi.</i>

Several ancient sculptures, etc., are exhibited in the Abbey.

The **fairs** at Grotto Ferrata, March 28th and Sept. 8th, attract many.

Marino (4½ miles from Grotto Ferrata) is the most picturesque of Roman villages, situated at an elevation of 1,322 feet. It is famous for its wine.

Cathedral. S. Bartholomew	<i>Guercino.</i>
S. Trinità. A Trinity	<i>Guido Reni.</i>
Madonna della Grazie. S. Rochus.	<i>Domenichino.</i>

Rocca di Papa, elevation 2,647 feet. Private lodgings may be had. From hence, the ascent of **Monte Cavo** (anc. *Mons Albanus*) is made (3,130 feet). Here is the **Via Triumphalis**, where generals who were refused a Roman triumph were wont to celebrate the minor ovation. Also the **Campo d'Annibale**, the very doubtful situation of Hannibal's camp in his campaign against Rome. From various points on this mountain splendid views are obtained of Rome and the surrounding country. The Chapel of the **Madonna del Tufo** (2,323 feet) should be visited if time allows.

The **Lago di Albano** is a crater of an extinct volcano, 6 miles in circumference. The **Monastery of Palazzuolo** (13th century) is on the east bank. Of **Alba Longa**, founded, according to tradition, by Ascanius, the son of Æneas, no traces remain.

Albano is reached from Rome by rail in about 1 hour to station *Albano*. This town is a favourite resort of Romans and others from June to October. A few days at Albano can be well spent in excursions to the surrounding district.

Castel Gandolfo, a summer residence of the Popes, is solely attractive for its situation. A descent of about thirty minutes brings us to the noted **Emissarius** of Lake Albano. It is a tunnel of $1\frac{1}{2}$ mile in length, from 7 to 10 feet in height. During the siege of Veii, in 397 B.C., the Alban Lake threatened to overflow and inundate the surrounding country, and the Romans are said to have constructed this tunnel, though it is probably of even earlier date. After the lapse of at least twenty-four centuries it is still used as a watercourse, to carry away the overflow from the lake. The adjacent **Bagni di Diana** are the supposed remains of a Nymphæum of Domitian, one of those retreats where, amidst statues and fountains, the ancients loved to recline in still seclusion during the heat of summer.

Ariccia, where Horace spent his first night on his famous journey to Brundisium, has always been noted for its woods. An imposing **Viaduct** (1846-63, by Pius IX.) connects Ariccia with Albano. Notice also from the valley below the **Roman arches** supporting the Via Appia. The **Val d'Ariccia** is the spot where Egeria mourned for Numa, and became a fountain. The **Palazzo Chigi** (by *Bernini*) has a fine park.

The pretty town of **Genzano** stands on the Lake of Nemi. The famous Infiorata di Genzano, or flower festival, formerly held here on the eighth day after Corpus Christi with processions, fireworks, etc., is not often celebrated now. **Civita Lavinia** (anc. *Lanuvium*), and **Velletri** (anc. *Velitra*) may be visited from Genzano. The former has some ancient remains. Both display fine prospects, and are near stations on the railway from Rome.

The **Lake of Nemi** is an extinct crater, 3 miles in circumference. Here, in old times, was the sacred grove of Diana, and the abode of the official mentioned by Macaulay, as

"The priest who slew the slayer and shall himself be slain."

He held his office by virtue of having killed his predecessor, and was bound to fight for it against all applicants for the position. Fine view of the lake from the garden of the Palazzo Cetaryni. The mediæval town of

Nemi, with lovely views of the lake, etc., is $2\frac{1}{4}$ miles from Genzano.

Velletri. This is a town of over 16,000 inhabitants, formerly the Volscian city of Velitræ. It resisted the attacks of Rome from the reign of Ancus Martius till 338 B.C. It was fortified by Coriolanus, and occupied by Belisarius. In 1744 Charles III. defeated the Austrians on the adjacent hills. Velletri is a badly-built town on volcanic soil; the walls and towers are fast decaying. Principal attractions—the Bell-tower of Santa Maria in Trivio, 1353; the Palazzo Lancellotti, fine staircase, splendid views from its terraces; the Cathedral (St. Clement), rebuilt 1660, has a Coronation of the Virgin, and some legends of saints by *Giovanni Balducci*; the Church of S. Maria dell' Orto contains a Virgin and Child, supported by angels (dressed as ancient Romans), by *Gio. Battista Rosili*.

The above-named are the chief points of interest in the Alban Mountains. But those whose time allows further research will be rewarded by the discovery of many objects worthy of attention, and an endless variety of charming scenery.

THE SABINE MOUNTAINS

bound the Roman plain on the east, and afford a striking contrast to the flat and desolate Campagna. "Gentle hills with little lakes embosomed in them, swelling into bold and lofty mountains, crowned with extensive forests; cascades dashing down their steep, and smiling plains intervening; brilliant skies and balmy airs usually prevalent; and the scenery deriving peculiar interest from the edifices noble in ruin which adorn the brow of almost every hill." Here a long succession of illustrious ancients retired from noisy Rome to muse and study. Here imaginative artists like Claude and Poussin always found fresh inspiration.

A visit to **Tivoli** must suffice for those who are pressed for time, but a tour of four or five days, commencing at **Frascati** (after viewing the Alban district), passing through the Sabine district, and thence from Tivoli to Rome, is much preferable.

(To Tivoli and Hadrian's Villa excursions are conducted

every Wednesday during the season, by Dr. S. Russell Forbes. Tickets to be obtained at COOK'S OFFICE, 54, Piazza Esedra di Termini, and 1B, Piazza di Spagna.)

• Steam Tramway, Rome-Tivoli, from the top of the Via Porta S. Lorenzo, 9.30 a.m. Return fares—1st class, 3.05 lire; 2nd class, 2.55 lire.

In visiting Tivoli, visitors should leave the tramway, and walk to the **Villa of Hadrian**. Hadrian's costly buildings, which, with the gardens, etc., once covered several square miles, were destroyed by Totila (6th century). Numbers of statues, etc., have been removed hence to churches and museums. Remains of **Palace, Theatre, Thermæ, Canopus, Hippodrome**, etc., are to be seen. The tickets are good to proceed up to Tivoli by the next tram.

Tivoli (anc. *Tibur*) [Hotel—see Appendix], the residence of Mæcenas, and a favourite haunt of Horace, existed as a colony of the Siculi 500 years before Rome had a name. Camillus conquered it B.C. 380. A lady traveller thus describes this pleasant spot:—

“Amidst the dreary hills of the Campagna you would never dream that a spot so romantic was at hand. For twenty tedious miles you cross its bare and houseless tract; you ascend the hill of Tivoli amidst the sad sameness of the pale olive; you enter into its narrow streets, and behold nothing but meanness and misery; you walk but a few steps, and what a prospect of indescribable beauty bursts upon your view! Tremendous precipices of rock, down which roars a headlong torrent—trees and trailing plants shading its foaming course—cliffs crowned with the most picturesque ruins, and painted in tints whose beauty art can never imitate—hills and woods, and hanging vineyards; and Tivoli itself, which, peeping out amidst the dark cypresses at the top of these sunny banks, looks like an earthly paradise.”

The celebrated **Falls** are perhaps the chief attraction. Fine views of these are obtained from several points—from the **Round Terrace** and other points above, and from the **Siren's Cave** and other spots below. The **Temple of Vesta**, of which ten Corinthian columns still stand on the rocks overhanging the waterfalls, is one of the most elegant among existing relics of antiquity. It was once bought by an English nobleman, and the stones were numbered for transmission to his park, but the Roman

Government stopped the negotiation. The so-called **Villa of Mæcenæas**, by the **Cascatelle**, or small waterfall on a branch of the Anio, affords splendid views. Many ancient remains of more or less uncertain villas, etc., are pointed out as the visitor makes the tour of the hill (about two miles), through a delightful succession of varied scenery. The **Villa d'Este** (1549) retains some traces of its former magnificence, such as frescoes by *Zuccari* and *Muziano*, garden terraces, grottoes, cascades, etc.; it is now closed to the public. The **Villa Braschi** and terrace of the **Jesuits' College** are worth visiting for the views.

From Tivoli the train can be taken to Cineto Romano; hence a branch line conveys the tourist to **Subiaco**, a town of mediæval appearance, with delightful environs. The **Three Monasteries** are famous. The first, founded in 530 by St. Benedict, is now entirely modern, but contains some antiquities. The first printed book in Italy was produced here in 1465 by *Pannartz* and *Schweinhelm*. The second monastery (1052) is the earliest Pointed edifice in Italy. The third was built in 1235. The **Church of S. Scholastica** (957, but modernised in 18th century) has fine carved choir-stalls. **S. Benedetto**, or **Il Sagro Speco**, is above the monasteries. In the **Corridor**, scenes from lives of SS. Benedict and Scholastica. In the **Chapels**, paintings by *Convulus* (earlier than *Cimabue*). In the **Grotto of S. Benedict**, statue by *Bernini*. In the garden are beautiful roses, originally thorns planted by S. Benedict for use in self-mortification, changed to roses by S. Francis in 1223.

Palestrina (22 miles from Rome, 12 from Frascati, 4½ from Tivoli) (the station is at the twenty-fifth mile on the Naples line; conveyances run between the station and the town), anc. *Præneste*, was captured by Camillus in 380 B.C.; this town had a terrible history in Roman and also in mediæval times. Thrice burnt and thrice rebuilt, it is now a picturesque and precipitous but narrow-streeted and dirty town. The following are its chief features of interest: **Temple of Fortune**, said to have been built by Sylla when conscience-stricken for ravaging the town. **Palazzo Barberina**, with wonderful mosaic of an inundation of the Nile. **Ancient Walls** of Cyclopean stonework and of later brick masonry. **Castel S. Pietro**, on summit of the hill (2,546 feet), formerly the **Citadel** (Arx);

the prospects are worth the ascent. The **Fortezza** was a castle of the Colonnas, built 1322. Excavations made at Palestrina have yielded a rich harvest for museums, etc.

Olevano (12 miles from Palestrina). No attractions in the town ; but its environs are of singular beauty, especially round the **Casa Baldi**, much haunted by artists. Three charming routes lead from Olevano to Subiaco.

Monte Gennaro (4,800 feet) can be ascended from Tivoli in about six hours.

The **Valley of Licenza**, the site of Horace's **Sabine Farm**, may be best visited from Tivoli.

THE VOLSCIAN MOUNTAINS,

with **Cori** and **Segni** (p. 199), are worth a visit if time allows. The train should be taken to Segni, on the Rome-Naples line. A local guide ($\frac{1}{2}$ to 1 fr.) will point out the places of interest. From Segni a bridle path (5-6 hours) conducts to Cori.

THE ETRUSCAN TOWNS

of **Galera**, **Bracciano**, **Veii**, **Faleria**, **Cære**, etc., are chiefly visited by persons interested in archæological pursuits. Each of these can be visited in one day. Provisions should be carried, as the Inn accommodation is very inferior. Travellers contemplating an extended tour through ancient Etruria should consult "Etruria and the Etruscans," by Dr. Russell Forbes, 76, Via della Croce, Rome. Price 2 fr. Malaria prevents much exploration of this district in summer time. The same remark applies to the

COAST OF LATIUM.

Excursions can be made in the spring to

Ostia, the ancient port of Rome, now a poor village of scarce 100 inhabitants.

From Rome to Fiumicino, 21 miles by train three times a day, thence walk 2 miles to Ostia, and nearly 2 miles to Castel Fusano, a suitable place for lunch (brought from Rome), there being no Inn, amidst the beautiful Pine Forest.

By road the excursion can be made all the way from Rome direct, 13 miles by the Via Laurentina and the Via Ostiensis. Carriage with two horses, 30-40 fr. ; with one horse, 20-25 fr.

By railway, carriages are generally changed at Ponte Galéra.

Porto, 18 miles from Rome, was founded A.D. 103 by the Emperor Trajan on account of the silting up of the harbour of Ostia. It developed a large commerce with Rome, but it soon choked up in the same way, and receded from the sea, and is now a shallow lake. Trajan also constructed a canal known as **Fuimicino**, which to-day is the main arm of the Tiber.

Fuimicino, the terminus, is a modern town, a small bathing station, with an 18th-century Castle, from the tower of which there is an extensive land and sea view.

Ostia was founded by Ancus Martius at the junction of the Tiber with the sea. A harbour was constructed by Claudius and Nero, and Ostia became an important town, but the harbour became choked by the sand and the deposits of the Tiber, and gradually the town fell into decay.

The principal ruins to be visited with the custodian (3 fr.) are—

The Thermæ, excavated in 1891.

The Barracks.

The Forum, a square building surrounded by colonnades, each side measuring 360 feet; excavated in 1881.

The Theatre, of Agrippa's time, portion of the auditorium and stage visible.

Three small Temples near the Forum.

Large Temple, of Trajan's time.

A Mithriac Shrine, with colonnades. Mosaic pavement.

The sea has receded two miles since Ostia was a port. Here Sta. Monica, mother of S. Augustine, died. Recent explorations have laid bare a considerable portion of this ancient seaport—temples, tombs, baths, dwelling-houses, and shops, many in good preservation. Some paintings and reliefs from Ostia will be found in the Lateran at Rome.

Castel Fusano is 2 miles from Ostia. It is in the midst of a beautiful pine forest; hence to the sea, a pleasant walk, $1\frac{1}{2}$ miles.

Anzio, $33\frac{1}{2}$ miles from Rome by rail, is a much frequented bathing-place in the summer—June, July, and August. Anc. **Antium**, the "lovely Antium" of Horace, and the former capital of the Volsci, originally stood here. Claudius and Nero were born at Antium, and many

Roman Emperors lived here at certain seasons of the year. In the 14th century it was entirely deserted, but the harbour was restored by the Popes in the 16th century. Close to the town is the **Villa Aldobrandini**.

By train from Anzio (6 minutes), carriage drive (1 fr.), or a picturesque walk by the shore ($1\frac{1}{2}$ miles), leads to **Nettuno**, a fishing town, originally a Saracenic settlement. Close to the station is the Villa Borghese. Admission 50 c. when the family are not in residence. Following the coast **Astura** is reached. Here will be found numerous remains of Roman Villas, etc.

FROM ROME TO NAPLES.

(Via Cassino and Capua.)

The railway from Rome to Naples (154 miles, in $5\frac{1}{4}$ –10 hours; train de luxe Tuesday and Friday in 4 hours 50 minutes, supplement 8 fr. 30 c., in addition to 1st class fares), follows, during a considerable portion of its course, the line of the ancient Via Latina. As the route lies through a district celebrated alike for its scenery and the multiplicity of its historical associations, the tourist will have no lack of objects to engage his attention. The first part of the journey is through vineyards under the Aqua Felici aqueduct. The line of the Claudian is then crossed, and its fine arcades can be seen on the left. Ciampino is then reached, the junction of the Frascati and Velletri-Terracina lines. The road then turns to the left and skirts the lower slope of the Alban Hills, passing under Frascati, from which fine views of Rome and the Campagni may be had. There are stations at *Mt. Compatri*, *Zagarolo*, *Palestrina*, *Labico*, and *Valmontone*. The line passes through lava cuttings, vineyards, and olive groves, embracing beautiful scenery. Gradually ascending, the line skirts the Alban Mountains, and passes through tunnels to *Monte-Compatri* and *Colonna*, mountain villages; crossing the plain between the Alban and the Sabine ranges to *Zagarolo*, a town of 5,500 inhabitants, one mile and a half from the station. Soon the train reaches

Palestrina, one of the most ancient towns in Italy, standing on the ruins of the Temple of Fortuna (p. 195).

Passing *Labico* to *Valmontone*, with a fine château of the

Doria-Pamphili family, the river Sacco is skirted. Segni, with a branch line to Velletri, is then reached.

Segni is surrounded by numerous classic ruins of great interest, historically and artistically. Mountains rise on either hand to a height of 4,000 feet. Notice the high square tower of the ruined castle of Piombinara.

Segni station is five and a half miles from the town of the same name, situated on a mountain ridge, with massive walls, gates, etc., commanding splendid views. Diligences ply from the station to the town, fare 1 fr.; a long, winding road. Segni occupies a portion of the ancient Signia colonised by the Romans under Tarquinius Priscus. Its church, S. Pietro, is built on the foundations of an old temple. The Town Walls are well preserved, and some of the Gates are of very curious construction.

Running parallel with the river Sacco, the railway reaches **Anagni** station, 5 miles from the town. Trains are met by public conveyance (1 fr.).

Anagni was once an important town, and the occasional residence of Popes during the Middle Ages. Here occurred the three days' imprisonment of Pope Boniface VIII., in 1303, through a French plot, and his liberation by the people. **Cattedrale di S. Maria** (rebuilt 11th century). Contains mosaic floor (1226), by *Giov. Cosmati*; fine white marble candelabrum, inlaid with mosaics (*Vasalletto*); frescoes, sepulchral monuments, etc.; statue (probably Boniface VIII.), high up, outside church. Municipio, or Town Hall, on arches. Ruins of ancient walls and baths.

The railway now follows the river bank to **Sgurgola** and **Morolo**, then along a deep ravine to the plain under

Ferentino. This town is three miles from the station, on a hill (1,450 feet). Ferentino (anc. *Ferentinum*, a town of the Hernici) possesses many interesting antiquities; among them the cathedral, castle, walls, and gateway.

Various picturesque spots can be visited from Ferentino, or from the next station, Frosinone.

A diligence (1 fr.) plies from the station to (9½ miles)

Alatri (anc. *Alatrium*), with the wonderful fortifications of stupendous stone-work, ancient castle, aqueduct, etc.; the **Grotto di Collepardo**, 2,000 feet into limestone rock, with beautiful stalactites; the curious **Pozzo di Antullo**, an extensive pit one-third of a mile in circumference, and 200 feet deep, sides covered with stalactites, and the bottom an overgrown jungle; and also **Veroli** (anc. *Verulæ*) and **Casamari**.

Frosinone is beautifully situated, two and a-half miles from railway. Population, 11,000. A few relics of antiquity may be observed. *Ceccano*, on the right bank of the Sacco, was formerly dangerous to travellers from its proximity to the villages of Lonino and Terracina, then much infested with brigands. Next we pass through five miles of vineyards to *Pofi Castro* station, and thence to

Ceprano, formerly the frontier station of the Papal dominions. Ceprano is one mile distant from the station on the right bank of the Liris. About a mile from the town the Liris joins the Tolero, and forms the Garigliano. Notice the bridge erected on Roman foundations by Pius VI. In the Middle Ages Ceprano was of considerable importance, and is connected with many historical events. It was the residence of Pope Pascal II. during his struggles with the Emperor Henry IV.; Gregory X. made his entry here on his return from the Holy Land to resume the Papal throne. Its invasion by Charles of Anjou, with the attendant circumstances of treachery, is alluded to in Dante's "Inferno."

The views from the railway station are very beautiful and extensive. On the ridges of the Apennines notice the towns of Monte S. Giovanni, Veroli, Bauco, and the Citadel of Alatri. On the right bank of the Liris are the remains of the ancient Roman colony of Fregellæ, which provoked the rage of Hannibal by impeding his progress. A good excursion from Ceprano can be made by taking rail to Isoletta, or Rocca Secca; and then by diligence to the celebrated **Falls of the Liris** at Isola; the site of **Cicero's Villa at Arpino**; and return thence to the railway station at Ceprano.

After leaving Ceprano and crossing the Liris, the train next arrives at *Isoletta*, and *Rocca Secca* (branch line to Sora). The railway now emerges on the broad and fertile plain or valley of the Garigliano. On the hills to the left, see a ruined castle, the birthplace of S. Thomas Aquinas. On the plain, Louis of Anjou defeated Ladislaus of Naples in 1411. Palazzuolo and Piedimonte are seen at the foot of the hills to the left. Monte Cassino now comes in view.

Aquino station, town one mile (anc. *Aquinum*), was the birthplace of Juvenal, of Thomas Aquinas, and the Emperor Pescennius Niger. This district abounds in the

remains of theatres, temples, arches, etc., etc. Pontecorvo (three miles south ; 10,700 inhabitants). Mediæval associations and remains. *San Germano* or Cassino station is next reached.

The town of

San Germano or Cassino

is three-quarters of a mile distant from the station ; one seat in a carriage, $\frac{1}{2}$ fr. (population 14,000). It was built in part on the site of ancient *Casinum*, a Roman colony dating from B.C. 312. **Ruins of Theatre ; Amphitheatre ; Villa of M. Terrentius Varro** (scene of Marc Antony's orgies) ; **ancient Tomb**, now forming the **Chiesa del Crocifisso** ; ancient pavements with tracks of chariot wheels, etc., etc. **Church of S. Maria dell Cinque Torre**, with ancient marble columns ; paintings by *Luca Giordano* (1677), and, outside the door, a colossal vase dedicated to Hercules.

In mediæval times San Germano was an important town. It was taken by Otho IV. in 1210, and was the scene of Frederick II.'s engagement to undertake a crusade ; here was signed the alliance between Frederick II. and Gregory IX. The picturesque Castle was carried by assault by the army of Charles of Anjou. From this place may be easily visited the celebrated

Monastery of Monte Cassino,

situated on a mountain behind the town. (Time 5 hours ; carriage, including return, 4-7 fr. ; donkeys $1\frac{1}{2}$ fr.) Exquisite views are gained during the ascent and on arrival. The monastery was founded by S. Benedict, 529 A.D., on the site of a Temple of Apollo ; it is of great extent, and an important educational establishment, with some 40 monks and 200 pupils. Enter by cell of founder, and proceed through courts connected by arcades ; in the centre, a fountain with statues of SS. Benedict and Scholastica, a handsome canopy and columns. Granite columns from the ancient Temple of Apollo enclose the space where the **Church** stands. This erection dates from 1727, being the fourth or fifth rebuilding since its foundation.

Bronze Gates, with inlaid silver list of possessions of the abbey in 1066.

Statues of SS. Benedict, Sebastian, and Virgin (15th century).

Opus Alexandrinum pavement in both courts.

Three yards with various antiquities.

In the interior of the church ; marbles, mosaics, etc.

Mausoleum of Pietro de Medici *Francesco Sangallo.*

Mausoleum of a Prince Mignano.

High Altar (marble decorations) ; SS. Benedict and Scholastica buried beneath.

In subterranean Chapel, paintings by *Marco da Siena* and *Mazzaroppi.*

Choir stalls in the Church, splendid carving of 48 panels *Cilliccio, 1696.*

Beautiful Sacristy and Convent doors.

Capella dell' Assunzione and Capella Addolorata, covered with costly mosaic work.

Frescoes, Consecration of the Church *Luca Giordano.*

" Ceiling of the nave *Ibid.*

" Chapel of S. Sacramento *Ibid.*

S. Gregory the Great (in Chapel) *M. Mazzaroppi.*

Martyrdom of S. Andrew (and other pictures) *Ibid.*

In the **Sacristy**, numerous crosses, reliquaries, crosiers (one attributed to *Benvenuto Cellini*, restored by *Tenerani*), and other specimens of art work. The floor a fine example of Opus Alexandrinum.

In the **Refectory**, Miracle of the Loaves and Fishes . . . *Bassano.*

The **Library** (10,000 volumes) is celebrated for its MSS. Some of the works of Theocritus and Ovid were probably saved from extinction by the labours of Monte Cassino copyists. The **Archives** contain the most valuable historical MSS., such as papal bulls, imperial charters, etc. In the **Tower** are some pictures by *L. Giordano*, *Novelli*, and *Spagnoletto*. The **Cloisters** contain many inscriptions and antiquities, chiefly from Casinum, and in the small Picture Gallery are examples by *Spagnoletto*, *Novelli*, and others.

The hospitality of the Monks of Monte Cassino towards strangers, and their services to literature, have made them justly celebrated. The establishment is now chiefly educational ; it has a kind of reformatory for boys in connection with it. The picturesque gatherings of the peasantry to the early Sunday services are interesting.

From Monte Cassino may be visited Monte Caira (5,480 feet), with views from near Albano to near Naples, one of the finest in Italy. Also Pignataro (four miles), the remains of Interamna Lirinas (a Volscian city), and several other places.

Leaving Cassino (or San Germano), the rail passes the villages of Cervaro, S. Vittore, and S. Pietro-in-Fine, to the station of *Rocca d'Evandro*, where the scenery becomes very mountainous and grand. We now pass successively

Mignano, Presenzano, Caianello (line to Isernia), *Riardo, Teano*. Some chalybeate springs described by Pliny are situate near the town of

Teano (two and a half miles from station). Teano was once second only to Capua amongst Campanian towns. It has many classic and mediæval associations. Ancient castle (15th century) in ruins; remains of immense extent; the stables would accommodate 300 horses. Ancient theatre, amphitheatre, and other ruins. **Cathedral**, columns from earlier edifices, sarcophagi, sphinxes, etc. Numerous Roman inscriptions. Observe north-west of Teano the lofty volcanic crater of **Roccamonfina**.

From Teano the railway, leaving on the right the region of Falerian wine, passes to *Sparanise* (junction for Formia and Gaeta). Two miles from Sparanise station is **Calvi** (anc., *Cales*), praised by Horace for its wines. The town has interesting antiquities, Temple, Amphitheatre, etc., but is more easily visited from Capua. The next station passed is *Pignataro*, crossing the *Volturno*, the longest river in Lower Italy. We now enter the great fruitful plain of the Campagna Felice, and if the weather is clear can catch a glimpse of Vesuvius before crossing the river Volturno and approaching **Capua**.

MODERN CAPUA

was built in the 9th century, on the site of ancient *Casilinum* (population 14,000). It is an Archiepiscopal residence, situated on the left bank, and enclosed by a curve of the Volturno. Fortifications were erected 1231, enlarged and improved by Vauban; altered and strengthened 1855. The town was sacked, and 5,000 inhabitants slain, by Cæsar Borgia, 1501; it was also taken by the army of Victor Emmanuel, after the battle of the Volturno, 1860. The **Gothic Cathedral** (11th century, but now modernised), contains—

Ancient granite columns, remains of Casilinum.

Madonna della Rosa (13th century).

Madonna and Two Saints . . . *Silvestro de' Buoni*.

In the Romanesque **Crypt**—

Roman Tomb, and *bas-reliefs*, representing the Hunt of Meleager,

Holy Sepulchre *Bottiglieri.*
 Mosaics from early pulpit.

• The **Museo Campano** in the Via del Duomo, open daily 9-3, except Sunday, contains ancient sarcophagi, tomb monuments, terra-cottas, coins, vases, pictures, and a small library.

Under the **Arco di S. Eligio**, on the Piazza del Giudici, are ancient inscriptions and *bas-reliefs*, remains of Casilinum. From this Piazza Cæsar Borgia, whilst negotiating peace, gave the sign for the slaughter of the Capuans.

The next station to Capua is *Santa Maria di Capua Vetere*. The flourishing town of Santa Maria Maggiore stands on the site of

ANCIENT CAPUA.

Originally the Etruscan city of Volturnum; became Capua under Samnite occupation. It was long the rival, and afterwards the ally, of Rome; early noted for its opulence and effeminacy. The city was about six miles round, with seven gates, and had a population of about 300,000 in its most prosperous days. In hopes of becoming the first city in Italy, Capua, during the second Punic War, joined Hannibal against Rome; for which, after a siege, B.C. 214, its inhabitants were severely punished. Under the Cæsars the town recovered its former splendour. Goths and Vandals and Lombards subsequently despoiled the city; and in the 8th century it was destroyed by the Saracens. The inhabitants thereupon fled to modern Capua.

Ruins of **Amphitheatre** (1 fr. each person), the oldest in Italy, and, next the Colosseum, the largest; constructed for 50,000 spectators. The walls are composed of uncemented blocks of travertine. Two of the 80 entrance arches remain, and three corridors. Images of gods adorn the keystones. The arena is cleared out, and shows numerous passages, dens, etc. These passages have been filled with various fragments and *bas-reliefs* found in the ruins. By the entrance is an ascent to the second storey, whence is the best view of the ruins and surrounding plain. A **Triumphal Arch** stands on the road to modern Capua. Chapel of **S. Nicola** on Mons Tifata, once the site of a

Temple of Jupiter. Church of **S. Angelo in Formis** ($3\frac{1}{2}$ miles from S. Maria), Byzantine Frescoes (12th century), illustrating the whole course of Scripture history. Earliest known picture of the Last Judgment.

The next station is *Caserta*, near the gate of the Royal Palace.

CASERTA.

[Hotel—see Appendix.]

Permission to view the **Royal Palace** must be obtained at the Palazzo Reale in Naples, from whence Caserta is mostly visited, or from the hotels in Caserta. Fee 1 fr., Chapel 25 c. The Palace of Caserta was commenced in 1752 by Charles III. *Vannitelli* was the architect. It was completed by Ferdinand. To gain an idea of the magnitude of the edifice view it from the centre of the courts. **Grand staircase** of 117 marble steps. On the first floor is the **Chapel**, ornamented with fine marbles, lapis-lazuli, and gold, and containing

Presentation in the Temple	. . . . .	<i>Mengs.</i>
Five paintings by	. . . . .	<i>Conca.</i>
Altar-piece . . . . .	. . . . .	<i>Bonito.</i>

Theatre with sixteen Corinthian columns of African marble from a Temple of Jupiter Serapis at Pozzuoli. The south front of the palace is 780 feet long and 125 feet in height, with 240 windows. From the principal entrance through the portico across the court the **grand cascade** is seen in the distance. The cascades and fountains and statuary in the gardens, combined with the beautiful and extensive views from the terraces, form perhaps the chief attraction of Caserta. The water is brought by an **Aqueduct** (Ponte della Valle) with three rows of arches, from Maddaloni (p. 219). On the east side is the **English Garden**, formed by Queen Caroline in 1782. Part of the ancient feudal forest still exists on the left of the park. The **Royal Casino of S. Leucio** (three miles from palace), with yet more extensive views, and an adjacent ilex forest, well stocked with game.

Caserta is the junction of the Naples and Foggia railway, and of the branch line to Castellammare.

The remaining stations on the route to Naples after

leaving Caserta are—**Maddaloni** (mediæval castle and Church of S. Michele, on the hill ; palace of the Carafas, now a college, etc.) ; **Cancello** (with ruined castle), junction for Nola, Sanseverino, and Laura.

At Acerra Baron Marcello Spinelli, excavating on a large estate of his, having brought to light the tombs along the pomocrium of the ancient city of Suessola, famous for the victory which the Consul Corvus obtained there over the Samnites (and destroyed in the 9th century by the Saracens), has now discovered an immense public building with Ionic columns.

The pronaos has been laid bare for a length of forty yards, and a statuette of a man wearing a Phrygian cap has been discovered in one of its angles.

The next station is *Casalnuovo*, where Vesuvius, then the Castle of St. Elmo and upper parts of Naples come into view, and after passing the cemetery the terminus is speedily reached.

Naples (p. 220).

There is an alternative, but less direct, route from Rome to Naples, by rail and diligence, *via Terracina, Formia, Sparanise, and Capua*. The distance is 166 miles, and the time occupied fourteen hours, thus :—Rome to Terracina, rail, $75\frac{1}{2}$ miles, $4\frac{1}{2}$ hours ; Terracina to Formia by diligence, $21\frac{1}{2}$ miles, $4\frac{1}{4}$ hours ; Formia to Sparanise, rail, 32 miles ; Sparanise to Naples, rail 67 miles, 4-5 hours.

COOK'S CONDUCTED CIRCULAR TOURS. ROME—NAPLES—ROME.

Conducted Excursions leave Rome every Monday and Wednesday (on other days by arrangement) during the Italian season for Naples, with or without return to Rome. From Naples these excursions include visits to **Vesuvius** by Cook's new **Electric Railway**, opened in 1903, **Pompeii**, **Castellammare**, **Sorrento**, **Capri**, and the **Blue Grotto** (weather permitting). Tickets and particulars of these excursions are supplied at Cook's Offices in Rome, 54, Piazza Esedra di Termini, and 1B, Piazza di Spagna.

FROM ANCONA TO NAPLES (VIA FOGGIA).

(Ancona to Foggia, 202 miles ; Foggia to Naples, 124 miles.)

The train, after leaving Ancona, passes under the hills by a tunnel, and next arrives at

Osimo, the ancient Auximum, colonised by the Romans B.C. 159. Town wall built in the 2nd century B.C. Palazzo Pubblico in piazza, with statues, etc., of noted persons born in Osimo. 13th-century cathedral.

Passing on the right Castelfidardo (scene of the defeat of Lamoricière by Cialdini, 1860), we arrive at

LORETO

[Hotel—see Appendix],

situate on a hill ($1\frac{1}{2}$ mile from the station), whence admirable views are obtained of the Apennines and of the Adriatic. One long street, full of booths for the sale of relics, rosaries, etc., forms the chief part of the town. It is said that when the Basilica erected by the pious care of the Empress Helena over the Virgin's House at Nazareth fell into decay, the Casa Santa was brought by angels to a spot between Fiume and Tersatto, on the coast of Dalmatia, where it rested three years. Thence it was again carried off by angels in the night to the ground of a certain widow Laureta (whence Loreto), near Recanati. A church was erected, and round it a village soon gathered, to which Pope Sixtus V. accorded the privileges of a town. Half a million pilgrims resort here annually; in fact, it is the most frequented sanctuary in Christendom.

The **Chiesa della Casa Santa**, with handsome *façade* and colossal statue of Sixtus V.

Over principal door, Madonna and Child, *Girolamo Lombardo*.

Three superb Bronze Doors.

Campanile (by *Vanvitelli*). Principal bell given by Leo X., 1516; weighs 11 tons.

In the interior, Bronze Font	} <i>Tiburrio, Verelli, and Giambattista Vitale.</i>
with <i>bas-reliefs</i> , Faith, Hope,	
Charity	

St. Francis d'Assisi *Domenichino.*

Archangel Michael *Guido Reni.*

Other valuable Pictures, Frescoes, Sculptures.

In the centre of church stands the **Casa Santa**, a stone building, 28 feet by $12\frac{1}{2}$ feet, and $13\frac{1}{2}$ feet high, surrounded by a marble **Screen** designed by *Bramante*, begun under

Leo X., continued under Clement VII., and completed under Paul III. Sculptures and *bas-reliefs* adorn the sides.

West Side.—Annunciation	<i>Sansovino.</i>
Smaller scenes	<i>Sangallo and others.</i>
South Side.—Nativity	<i>Sansovino.</i>
David and Goliath, etc., etc.	<i>Other Masters.</i>
East Side.—Arrival of the Casa	<i>Nicolò Tribolo.</i>
Death of the Virgin	<i>Gianbologna.</i>
North Side.—Nativity of the Virgin	<i>Sansovino.</i>
Nuptials of the Virgin	<i>Ibid.</i>

In a niche in interior, the Virgin and Child, a carving in cedar (attributed to *St. Luke*), adorned with jewels, gleaming in the light of silver lamps perpetually burning.

In the north transept is the entrance to the **Treasury**, open free 9 to noon, and 2.30 to 3.30 ; in summer only in the afternoon, 4.30 to 5.30. Here are shown costly offerings from kings, princes, and nobles.

The **Jesuits' College and Palazzo Apostolico**, in the Piazza in front of the Church. Designed by *Bramante*, 1510. In the picture gallery are :—

Woman taken in Adultery	<i>Lorenzo Lotto.</i>
Last Supper	<i>Touet.</i>
St. Clara	<i>Schidone.</i>
Descent from the Cross	<i>Guercino.</i>
Nativity of Christ	<i>Ann. Carracci.</i>

After leaving Loreto, the line passes

Recanati. Here still exists an unimportant mediæval fortress. The Cathedral of San Flaviano, with Gothic porch and monument of Gregory XII., 1417, may be visited ; also several noteworthy palaces, especially that of Leopardi, with its library and collections. The Town Hall, a handsome building, contains paintings by *Lorenzo Lotto*.

The succeeding stations are *Potenza Picena* and *Civita Nuova* at the mouth of the Chienti ; after crossing the Chienti, *S. Elpidio-a-Mare* station ; beyond the river Tenna, *Porto S. Giorgio*, a noted fort, and a favourite watering-place in the season.

Fermo (on the heights) is about three miles from the station. This

town, the ancient *Firmum Picenum*, became a Roman colony during the first Punic war. It was associated with Pompey, Cæsar, Totila, Belisarius, etc., and at a later epoch with various incidents of mediæval war and crime. Its population is about 19,000. On entering the town by the Porta S. Francesca, precipitous streets lead up to the Piazza; the Town Hall contains inscriptions and antiquities. The antiquarian collection of M. de Minicis should be visited. Splendid views of the Apennines, Adriatic, etc., are obtained from outside the town.

The railway continues to follow the coast line, crossing the Lete Vivo and Aso, and passing successively *Pedaso*, *Cupra Marittima* (Marano), and *Grottammare*. At this last village Pope Sixtus V. was born, and tended pigs for his father, a gardener. The Church of S. Luce marks the site of his birthplace.

On a hill 5 miles inland is the walled town of **Ripatrasone**, with population of 6,000, and cathedral; remarkable cavern beneath the town. From thence by road 7 miles to **Montalto**; with mediæval castello, cathedral (upper church by *Fonzaga*), and Hotel de Ville, containing portraits of Sixtus V. and family.

The next coast station is *S. Benedetto*, whence train to **Ascoli**, distant 22 miles, in about $1\frac{1}{4}$ hours.

Ascoli (anc. *Asculum Picenum*) was besieged by Pompey, and afterwards by Totila; it was the birthplace of Pope Nicholas IV.; see ancient wall, bridge, and west gate; fortress designed by *Antonio Sangallo*; several public buildings by *Cola dell' Amatrice*; a few inscriptions and ruins; cathedral, founded by Constantine on site of Temple of Hercules; some good pictures by *Crivelli*; the Biblioteca and Museo, with antiquities found in the neighbourhood. See to the north M. della Ascensione; westward the Monti Sibillini (8,450 feet); towards the south the Pizzo di Sevo (7,950 feet).

The railway next crosses the Tronto, once the boundary between the States of the Church and Neapolitan provinces, passes *Tortoreto* station and *Giulia Nuova*; in 1460, the adjacent plain was the scene of a desperate conflict between the armies of the Duke of Anjou and the Milanese. From this place excursions are made to Teramo, the Gran Sasso, etc.

Teramo (population nearly 20,000), anc. *Interamna* (16 miles from Giulia Nuovo, train in one hour), is the capital of the Abruzzi province; it has a Gothic cathedral; ruins of amphitheatre, temples, and baths. From Teramo a fourteen miles' bridle path conducts to Civitella del Tronto, with its strong travertine castle; this town was unsuccessfully besieged by Duke of Guise in 1557. The **Gran Sasso d'Italia** (or Monte Corno) is well seen from Teramo, but the ascent should be made from Aquila, which may be reached by rail from Pescara.

Information respecting the ascent may be obtained of the Sindaco (p. 213). The summit is 9,585 feet above sea-level. The celebrated Abruzzi pottery (now a lost art) was made at Castelli, six miles south-east from Isola.

Continuing the journey towards Naples, we cross the Tordino and Vomano, and pass *Atri-Mulignano* station.

Atri, anc. *Hadria Picena*, is distant about eight miles by road; diligence 1 fr. 25 c. A town of great antiquity; population 13,000. Numerous ruins, local collection of coins from remote antiquity; large ancient grottoes; **Gothic Cathedral**, frescoes (15th century) by *Luca d'Atri* and others; font by *Paolo di Garus*, A.D. 1503.

The line passes *Silvi* station and *Montesilvano* station, then through the bathing district of Castellammare Adriatico (junction of lines to Terni and to Rome) to **Pescara**, a military station, but a very unhealthy place; fortress built by Charles V.; Church of S. Clement, portal, and 13th-century sculptures. At Il Tempigno are vestiges of temple and street of tombs. Notice on the right of the railway the Maiella Mountains (Mount Amaro, 9,160 feet).

(For continuation of route to Naples see p. 215.)

PESCARA TO AQUILA AND TERNI.

From Pescara to Solmona the journey is about three hours by rail. The line ascends the right bank of the Pescara. The first station passed is

Chieti, three miles distant from the town of the same name. Chieti is a pleasant, prosperous place of 24,000 inhabitants. A promenade runs round the town, whence can be obtained splendid views of the Maiella Mountains and the valley of the Pescara.

After leaving *Chieti* the train passes *Manoppello*, *Alanno*, and *San Valentino*. From the latter town can be made the ascent of the Monte Amaro, the highest peak of the Maiella. Carriages will be found at the station. Those who make the ascent can descend on the south side, and thence to Solmona.

At the station of *Torre de Passeri* a halt may be made to visit the Abbey of S. Clemente di Casauria, a Christian Basilica of the 12th century. The train next passes the station of *Bussi*, situated in a ravine at the upper end of the valley of the Pescara, and two miles further on arrives at

Popoli, a town of about 7,000 inhabitants, situated at the junction of four roads, under the ruined castle of the Cantelini. Close to the town the Gizio and Aterno unite, forming the Pescara. The route now lies through a rich valley, bounded by the Maiella range on the east, and the Lago di Fucino on the left. The lake may be visited from Popoli.

Pentima, although but a small village, has an interesting 13th-century Cathedral, and is near the ruins of the ancient city of Corpinium. Next comes *Pratola*, and the train arrives at the station of

Solmona. The town is more than a mile from the station; omnibuses, 30 c., await the trains. Population, 18,500. Solmona was the birthplace of Ovid (Sulmo), and contains several mediæval buildings. The Town Hall (16th century), the palace of Baron Tabassi, the Churches of S. Maria Annunziata, S. Francesco d'Assisi, and S. Maria della Tomba, are the chief features of interest. The town suffered severely from earthquakes at the beginning of the 18th century; many of the ruined buildings still remain. Interesting excursions from here as follows:—

To the **Badia di S. Spirito**, and the remains of a Roman building, the Villa di Ovidio. In the Church of the Badia are several paintings by *Raphael Mengs*.

To **Scanno** (3,440 feet), about 16 miles, through the rocky ravine of the *Sagittario*, and along the Lake of *Scanno*. Walking is not advisable, and mules can be hired by which the journey may be made in 5-6 hours.

To the **Monte Amaro** (9,170 feet), the highest point of the *Maiella* Mountains. The ascent can be made in 9 hours—riding to the *Campo di Giove*, 3-4 hours; walking to the summit, 5 hours.

To **Isernia** and **Caianello**. Railway, 109 miles in 8 hours, to *Caianello*, where the express train can be joined for Naples or Rome.

Leaving Solmona for Terni (102½ miles; 5½ hours), the stations passed are *Raiano*, in the valley of the *Aterno*, *Molina*, and *Acciano*. The train now ascends to *Beffi*, *Fontecchio*, *Fagnano-Campagna*, *S. Demetrio*, and *Paganica*, and shortly afterwards to

Aquila, a town founded about 1240 by the Emperor Frederick II., 2,365 feet above the sea. It was destroyed shortly afterwards by Manfred, and rebuilt by Charles I. It is at present the finest town in the district, containing 21,000 inhabitants, wide streets, interesting churches, and handsome palaces. Its lofty situation and healthy climate

make Aquila a popular summer resort of the Italians. Lace-making is carried on, and saffron extensively grown.

The following are the principal objects of interest in Aquila :—

S. Bernardino da Siena, with Renaissance *façade* (1527) by *Cola dell' Amatrice*, with *bas-reliefs*. **Interior** of marble from the district.

Shrine of Bernardino (1505), statuettes

and arabesques

Silvestro da Arsicola.

Monument of Contessa di Montorio

Silvestro or Andrea di Aquila.

Miracle of S. Anthony

Pompeo Cesura.

Coronation of the Virgin (chapel r.)

Luca della Robbia.

Illuminated choir books.

The Crucifixion

Ruter.

Fine Roof

Bernardino Mosca.

Sta. Maria di Collemaggio (formerly a Monastery).

Gothic *façade* of coloured marbles, with rich portals, wheel windows, etc., and statuettes of saints in niches.

Monument of Celestin V.

Girolamo da Vicenza.

Painting representing life and miracles of

Celestin V.

Ruler.

S. Chiara. Crucifixion, etc.

Nicolò Alunno.

S. Giuseppe, S. Giusta, S. Maria di Paganica.

S. Silvestro. Visitazione, a copy of *Raphael's*; the original was violently usurpated to the Aquilans by Pope Alex. VII. in 1655, and sent to the Escorial at Madrid, whence it was presented by Ferdinand VII. to Lord Wellington.

Virgin and Saints, by *Frances Paolo di Montreale* (1509), one of the most noted painters of the Aquilan school; many other works of the same master are to be seen in Aquila.

The **Palazzo Dragonetti** (formerly De Torres') has a picture gallery.

Portrait of Cardinal Torres

Domenichino.

Stoning of S. Stephen (on copper)

Ibid.

The Last Supper (on marble)

Titian.

Magdalen

A. Carracci.

Magdalen

Paolo Veronese.

Martyrdom of S. Catherine	<i>Baroccio.</i>
Democritus	<i>Guido.</i>
Christ with the Cup	<i>Andrea del Sarto.</i>
St. John	<i>Guercino.</i>

The **Palazzo Persichetti** contains a collection of paintings by old Masters, and other works of art.

The **Town Hall**, a handsome building, containing many fine inscriptions, and a large collection of pictures.

The **Citadel** (1534), built by the Spaniards under Charles V., one of the most massive fortresses of the period. Best views from this point of town and environs, Gran Sasso, etc.

Between Aquila and the hill of S. Lorenzo, in 1424, Braccio Fortebraccio da Montone, with the army of Alfonso of Arragon, was defeated by the united armies of Pope Martin V., Johanna II. of Naples, and the Duke of Milan.

From Aquila may be visited (on horseback) the **Cicolano** district, with remains of the towns of the aborigines described by Dionysius of Halicarnassus. **Petrella** (3 miles east), with castle noted for the murder of the dissolute and cruel Francesco Cenci (16th century) by his wife and daughter, Lucrezia and Beatrice, subsequently beheaded in front of the Castle of S. Angelo in Rome. There is a lovely portrait of (miscalled) Beatrice Cenci by *Guido* in the Barberini Gallery at Rome (p. 151).

Excursions may be made

To the village of **S. Vittorino**, about 3 miles on the road to Teramo (p. 209), built on the site of the Sabine town of *Amilerum*, where *Sallust* was born. An old tower, ruins of a theatre, an amphitheatre, and other buildings afford opportunities for finding interesting antiquities.

To **Avezzano** (a drive of 31 miles), daily by diligence in 7 hours, where a fine collection of objects, found in the Lago di Fucino reclamation works, should be visited. The ascent of *Monte Velino* (8,160 feet), requiring two days, can be made from Avezzano.

To the **Gran Sasso d'Italia**, the ascent and return requiring two days, and only to be made in summer or autumn. It is usual to sleep a night at the Refuge on the *Campo Pericoli*, and provisions for the journey should be taken from *Aquila*, and replenished at *Assergi*. Good guides can be obtained at a charge of 5 fr. per day.

The Gran Sasso (9,585 feet) is the highest peak of the Apennines, and the magnificent panoramic view from the summit embraces the mountains of Central Italy and the Adriatic as far as the Dalmatian coast.

The journey from Aquila to Terni (see p. 66) is accomplished in $4\frac{1}{2}$ hours by rail, the distance being about 64 miles.

Leaving Aquila, the train traverses the plain of Aterno, and ascends gradually, passing the villages of *Sassa Tornimparte*, *Igliano*, and after a view has been obtained of very fine scenery, it reaches *Sella di Corno*, the most elevated point of the line, about 900 metres above the level of the sea, and the water-shed between the Adriatic and Tirreno. From this the train performs a steep descent of 600 metres through a magnificent wild district touching *Rocca di Corno* and *Rocca di Fondi*; it passes through fourteen tunnels (some of which are fine specimens of engineering), and after a circuitous route, on which some of the most striking panoramas are viewed of the valley beneath, the train arrives at *Antrodocco*, commanding the valley of the *Velino*, with several sulphurous springs in the neighbourhood. Ancient castle (now belonging to the Marquis Giugno of Florence) which is believed to date from the Emperor Vespasian.

From *Antrodocco* the train continues through the valley of the *Velino*, passing *Castel S. Angelo* and *Città Ducale*, founded in the early part of the 14th century by Robert Duke of Calabria, as a frontier-town of the Neapolitan territory.

The line thence runs on to

Rieti, on the right bank of the *Velino*, a town of 17,000 inhabitants, but of small importance. Formerly the capital of the Sabines, no traces of the ancient city exist. The **Cathedral**, a large 15th-century building, contains a monument by Thorvaldsen, of Isabella Alfani, and pictures by Bernini. The Central Apennines can be visited from Rieti, but the accommodation in the district is of a rough kind.

From Rieti the train continues to *Contigliano*, *Greccio*, and *Piediluco*, with small picturesque lake; passes *Le Marmore*, and after going through several long tunnels, with intermediate fine view of the plain of the *Nera*, reaches *Stroncone* and **Terni** (see p. 66).

ANCONA TO NAPLES.

(Continued.)

After leaving Pescara (p. 210), the train crosses the Alenta to *Francavilla*, station. Town on right of hill. Four tunnels. **Ortona** (anc. *Orton*), elevated town on a promontory (wire rope railway, 10 c.). Ortona was burnt by the Turks in 1566; fine views to the south. Pop., 15,000. **Cathedral; Palace of Margaret of Austria.**

Beyond Ortona, the line passes through another tunnel and crosses two streams. *S. Vito Lanciano*, station 8 miles from the town of

Lanciano (anc. *Axanum*), built on three hills, famous in the Middle Ages for its 29 days' fair and its manufacture of needles; bridge of Diocletian and Cathedral; Church of S. Maria Maggiore. On the road to Lanciano, Church of Giovanni di Venere, with some good sculpture.

Near *Torino di Sangro*, railway crosses the Sangro, and passes *Casalbordino* station, then through three tunnels, and over the Osente and Asinello to the station at

Vasto (anc. *Histonium*), on a hill near the sea, commanding fine views. Numerous ruins indicate the ancient extent and opulence of this town. Remains of mediæval Palace of Jacopo Caldora. Palace of the d'Avalas family; furniture and pictures as when inhabited by Vittoria Colonna. Collection of antiquities in the Town Hall. The next station is *S. Salvo*, then, after crossing the Trigno, *Termoli* (castle, cathedral with quaintly decorated saints, and fine views); nearest point for the **Tremiti Islands** (now, as anciently, a convict station). Train from *Termoli* to *Benevento*, via *Campobasso* (107 miles). The rail next crosses the Biferno (anc. *Tifernus*), and passes *Campomarino* station. The country becomes less picturesque. *Chienti* station passed, the line crosses the Fortore (anc. *Frento*) to *Ripalta* station, near which the Normans made prisoner Pope Leo IX., and then knelt and craved his blessing. He gave it, made peace, and conferred provinces upon his captors. After passing *Ripalta* we quit the coast, leaving to the left Lago di Lessina, and beyond the lake, Mount Gargano, projecting into the sea, 4,000 feet in height. *Poggio Imperiale* station. *Apricena*, *San Severo*, almost totally destroyed by the French in 1799, and by the cholera in 1865. *Molla*. Thence to the junction at Foggia.

Foggia (population, 50,500) is a rich mercantile city, presenting, however, in itself, few attractions for the tourist. The **Cathedral** is of Norman origin; partially destroyed by an earthquake in 1731, but afterwards re-erected. Here, in 1258, King Manfred was crowned. The Emperor Frederick II. frequently visited Foggia. A gateway of his palace (1223) still exists. In May a large fair is held.

Foggia is the junction of the coast railway and the line to Benevento and Naples. (Buffet and restaurant at the station.)

From Foggia may be visited **Lucera**. Railway 12½ miles in 40 minutes. Anc. *Luceria*. Samnite, and afterwards Roman colony, regarded as the key to Apulia. **Castle**, a remarkable specimen of the mediæval stronghold; central tower of Roman work. **Cathedral** in Romanesque style; the columns of the nave are in verd antique. **Castel Fiorentino** (7 miles from Lucera), where Frederick II. died, 1250, in his 56th year, having been 38 years as a German king.

Manfredonia, 22 miles from Foggia, railway 1 hour. Founded by Manfred in 1266, on site of ancient *Sipontum*. The **Cathedral** contains one of the largest bells in Italy, given by Manfred. Church of **Madonna di Siponto**, 1½ mile from the town, with elegant porch and crypt. Byzantine picture of the Virgin. **Monte Santangelo** (2,824 feet), on part of the Monte Gargano (5,120 feet), 3 miles from Manfredonia, has a famous Sanctuary, which, on May 8th, is the resort of pilgrims from all parts to observe the festa of S. Michael. A **Cave** (with contiguous chapels), approached by 55 rock-hewn steps, is shown as the spot where S. Michael miraculously appeared to S. Laurentius in 491.

About half a million of sheep are fed on the plains round Foggia (descending from the mountains in October). They were once nearly nine times as numerous. It is exceedingly interesting, in spring and autumn, to watch this migration of countless flocks, shepherds, and often proprietors with their families, and the fine white Abruzzi dogs. These plains, known as the **Tavoliere della Puglia** (80 miles by 30), were till lately exclusively royal domains, and their occupiers were not allowed to cultivate. But now freeholds are sold, cultivation is increasing, and the sheep are becoming less numerous.

The line now continues from

FOGGIA TO BENEVENTO AND NAPLES

(123 miles, 4 trains a day to Naples, in 4½ to 8 hours), traversing the vast and monotonous Tavoliere di Puglia to Cervaro, where there is a branch to *Ordona*, *Ascoli*, and *Candela*. *Giardinello* (for Troja, 7 miles north, diligence 1½ fr.). Crossing the Cervaro river, we leave the great plain

at *Bovino* (anc. *Vibinum*), notorious for brigandism, then (after passing three tunnels), reach *Orsara*, *Montaguto*, and *Savignano-Greci*. The last station is named from two villages on opposite sides of the ravine, through which the *Cervaro* flows. The line now ascends continuously, till at *Pianerottolo* it attains a height of 1,789 feet, and then by a tunnel, two miles in length, passes through the highest part of the *Apennines*, and descends towards *Ariano* (population 14,000). Many of the poorer inhabitants live in caverns in the rocks. From *Ariano* a six hours' excursion can be made to the mephitic lake of *Amsanctus*, commemorated by *Virgil* and *Cicero*.

Passing through tunnels, we arrive at the stations of *Montecalvolo* and *Buonalbergo*. Down the ravine of the *Miscana*, across the *Ufita* river, and *Apice* is reached. Entering the *Calore Valley*, and crossing the *Tamaro* to *Ponte Valentino* station, we approach

BENEVENTO

(situate three-quarters of a mile from station), on a hill bounded by the *Sabato* and *Calore*. (Population 21,800.) (Buffet at the station.)

This town, originally *Maleventum*, was founded, according to tradition, by *Diomedes*, son of *Ulysses* and *Circe*; and became a Roman colony under the name *Beneventum*, B.C. 268. *Pyrrhus* was defeated, and *Hannibal* twice routed in the neighbourhood. At one time *Beneventum* was one of the most important towns in Southern Italy, and in the 6th century was the seat of a Lombard duchy. In the 11th century the Emperor *Henry III.* ceded it to *Leo IX.* It subsequently remained a Papal dependence till the foundation of the Italian kingdom.

The **Cathedral of S. Potimus**, dating from the 12th century, is an elegant building. *Façade* and bell-tower in Lombard-Saracenic style. In front, an Egyptian *Obelisk* in red granite, from a Temple of *Isis*. Bronze doors with scriptural *bas-reliefs*, executed at Constantinople 1150. Mediæval pulpits, on fanciful columns, supported by animals, by *Nicholaus* (1311). The paintings and monuments are of no great merit or interest. Roman *bas-reliefs* on the bell-tower.

On the east side of the town is the

Porta Aurea, or triumphal arch of Trajan, of Greek marble, 53 feet in height, erected by the Roman Senate in 112 A.D. A beautiful structure, with splendidly preserved friezes, representing events in the conquest of Dacia, and other scenes in the Emperor's life, his apotheosis, etc. A statue of Trajan once crowned the arch. This is one of the best preserved Roman monuments in Southern Italy.

The **walls**, and other parts of the town, show many ancient relics. A marble Apis on a pedestal with curious arabesque, a relic of Samnite art, stands before the Prefecture. The Castle terrace affords magnificent views.

Church of S. Juvenalis, or **Santa Sofia**, a circular Lombard church, built 730-74. Ancient columns, *bas-relief*, mediæval Campanile, cloisters, etc.

Church of the SS. Annunziata with numerous marbles and columns. The **Liceo** (once a Jesuit convent) has many Roman sculptures and inscriptions found in and near the town. There are a few antiquities in the court of the **Palace of the Cardinal Legate** (now a barrack).

In the neighbourhood was fought, in 1266, the battle of Benevento, at which King Manfred was defeated by Charles I. of Anjou.

From Benevento the railway follows the right bank of the Calore. Tunnel. Picturesque villages on the declivities. *Vitulano* station. Tunnel. Torrecuso on hills to the left. *Ponte Casalduni*. The high road crosses the Calore over an iron bridge. Tunnel. Station of *S. Lorenzo Maggiore*. The town is on a hill to the right. *Solopaca*. The village is at the foot of Monte Taburno (4,095 feet), on the opposite side of the river, approached by an iron bridge. Pass the Lago di Teleso, an unhealthy marsh on the left. *Teleso* station. The village on the hills to the right has mineral springs, which are visited in summer for the sulphur baths. Train daily from Naples in July and August. Anc. *Telesia*, a Samnite town; occupied by Hannibal; taken and destroyed by the Romans; recolonised by Augustus; devastated by earthquakes in the 9th century, and finally destroyed by the Saracens.

Cerreto, Piedimonte d'Alife (with Mont Miletto, 6,475

feet), and Caiazzo, with some ancient or mediæval objects of interest, and much fine scenery, can be visited from Telesse.

Passing along the Volturno Valley, we reach *Amorosi* and *Dugenta*. In the vicinity is **S. Agata dei Goti** (anc. *Saticola*); many ancient coins and vases now in the Museum at Naples were found here.

Station *Valle di Maddaloni*. Station *Maddaloni*. Rapid ascent, and the train passes under the famous three-storeyed aqueduct (Ponte della Valle), built by order of Charles III., to supply the Palace and gardens of Caserta with water from Monte Taburno (p. 205). Splendid views of Mount Vesuvius before reaching **Caserta** (see p. 205). Across the canal of the Lagni and the fertile Terra di Lavoro. *Marcianise*.

Aversa. Population, 21,000. The earliest Norman settlement in Italy, A.D. 1029. Here is situated a celebrated lunatic asylum, founded by Murat, known as the **Maddalena**, one of the earliest to discard the old system of harsh restraint. *S. Elpidio*, 2 miles east of Aversa (anc. **Atella**), whence sprang the Oscan farces, long a favourite amusement in ancient Rome, with Maccus (see Pompeian paintings) as a leading character. From the Oscan Maccus, the Neapolitan Pulcinella and English Punch are doubtless derived. After passing *S. Antimo*, *Fratta-Grumo*, *Casoria Afragola* (steam tramway to Naples), and through a tunnel, we soon reach the central station at Naples.

Naples (p. 220).





NAPLES.

Population, 600,000.

Italian, *Napoli*. French, *Naples*.

[Hotels—see Appendix.]

Cook's Office.—Piazza dei Martiri, 52 and 53.

Post Office.—Palazzo Gravina, Strada di Montoliveto ; open 8 a.m. to 8 p.m. Branch Offices in various parts of the city.

Telegraph Office.—Palazzo Gravina ; open day and night. Branch offices :—Strada del Duomo, 300 ; Corso Garibaldi, opposite the railway station, etc.

British Consul.—Eustace Edward Neville Rolfe, Monte di Dio, 4.

„ **Vice Consul.**—Julius Wolffsohn.

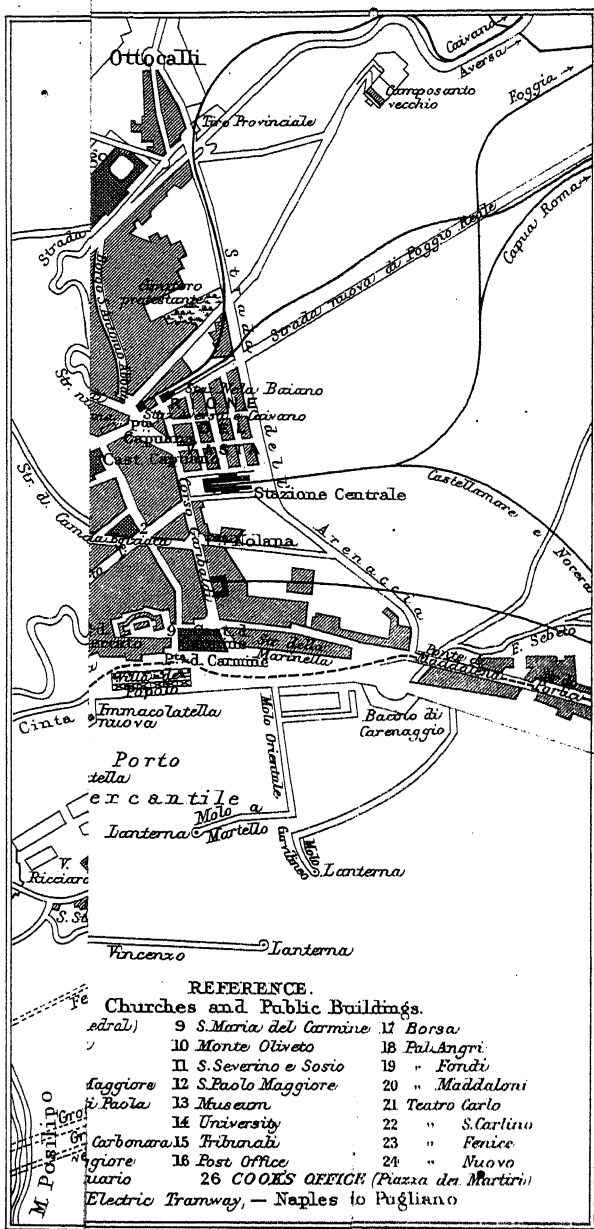
American Consul.—General Byington, Piazza Municipio, 4.

English Doctors.—Dr. Horsfall, F.S.A., F.R.C.S. Eng., etc., Corso Vittorio Emanuele, 135 ; Dr. C. W. Barringer, Riviera di Chiaia, 267 ; Dr. A. H. Vassie, Chiatamone, 7 ; Dr. H. B. Symons, Riviera di Chiaia, 263 ; Dr. Gairdner, Via Amadeo, 128 ; Dr. Malbranc, Via Amadeo, 45.

English Dentist.—Dr. Atkinson, Via Medina, 61.

English Chemists.—Kernot, Strada San Carlo, 14 ; Durst, Via Filangieri, 51 ; Homœopathic Chemist, Toledo, 388.

English Church.—Strada San Pasquale or Chiaia. Services : On Sundays, 11 a.m. and 3.15 p.m. ; on Wednesdays, Fridays, and Festivals, 11 a.m.



Scotch Presbyterian Church.—Opposite Cook's Office. Service on Sundays, 11 a.m.

Baptist Church.—Strada Foria, 175. Service on Sundays, 11 a.m.

Wesleyan Methodist Church.—Vico S. Anna di Palazzo. Service on Sundays, 11 a.m.

Evangelical Schools.—Vico Cappella Vecchia, 2.

Kindergarten School.—Largo S. Aniello.

English and Foreign Booksellers.—Detken & Rocholl, Piazza del Plebiscito.

Railways.—For all the lines there is only one railway station, situated at the east end of the town, except

The **Cumean Railway**, a short line starting from *Monte Santo* for *Pozzuoli*, *Arco Felice*, *Cuma*, *Fusaro*, *Torregaveta*, etc., in coincidence with the steamers for the islands of *Procida* and *Ischia*; and the *Ottaviano Railway*, *Corso Garibaldi*.

Steamers.—The Orient-Pacific Line call outward and homeward every alternate week. The British India Steamers call on the outward and homeward voyages monthly. The Norddeutscher Lloyd Steamers call on the outward and homeward voyages of the China, Japan and Australian services. The Italian S. N. Co. (late the Florio-Rubattino) Steamers sail daily for *Palermo*, at 7.25 p.m.; frequently for *Messina*, *Calabria*, *Malta*, *Leghorn*, and *Genoa*. There are also services to Boston, New York, and E. Africa.

The *Neapolitan Company's* Steamers (Manzi & Co.) start daily in winter from S. Lucia for *Sorrento*, *Capri*, and the *Blue Grotto*.

For *Procida*, *Ischia*, and *Casamicciola* daily; for *Vico*, *Meta*, *Cassano*, *Sorrento*, *Massa*, and *Capri* daily.

Boats.—Fare from the mail steamer to the Custom House, 1 fr., including luggage; to local steamers, 30 c. There is no fixed tariff for pleasure boats. Prices vary according to the season; a bargain must therefore be made beforehand.

Electric Tramways (till 11 p.m.).—Fare 15-35 c., first-class, according to the distance. The second-class (seats without cushions) are cheaper by 5 c., and not to be recommended. The cars stop regularly at the chief stations ("*Sezione*"), and also, when required, at the points indicated by signboards with the inscription "*Fermata*."

There are sixteen lines of Tramway running in all directions, and from one end of Naples to the other: from *La Torretta* to the *Museum* and the *Piazza Dante*; from the *Rione Amadeo* to the *Central Station*; from *La Torretta* to *Bagnoli* and *Pozzuoli*; from the *Museum* to *Capodimonte* and *Miano*; from the *Piazza Dante* to the *Vomero*; from the *Strada Municipio* to *Portici-Resina*, and to *Pugliano* to join Cook's new Electric Railway to Cook's Funicular Railway of Mount Vesuvius; from *Spirito Santo* to the *Capo di Posilipo*; and others.

The principal centres through which many of the Tramways pass are the *Piazza San Ferdinando*; the *Piazza del Municipio*; the *Corso Umberto Primo*, and *Spirito Santo*.

Funicolare al Vomero.—From the *Parco Margherita*, every 15 minutes, with station near *Hotel Bristol* in the *Corso Vittorio Emanuele*, to the top of the *Vomero*. Fares:—1st cl., 25 c. up; 20 c. down. 2nd cl., 15 c. up; 10 c. down. Another *Funicolare* has been made to the *Vomero*, the Upper Station of which is close by the *Castle of S. Elmo*; the Lower Station is at **Monte Santo**, which is also the terminus of the *Cumana Railway*, and is reached from the centre of the *Via Roma (Toledo)* through the populous *Market of Pianasecca*.

Theatres.—The best are generally closed in summer. Prices moderate. Representations commence 8 to 9 p.m.

S. Carlo (p. 286)	Opera.
Del Fondo (or Mercadante), Piazza del Municipio (p. 286)	Opera and Drama.
Bellini, near the Museum (p. 286)	Opera and Drama.
Sannazaro, Via di Chiaia (p. 286)	Comedy & Drama.
Fiorentini, Strada Fiorentini (p. 286)	Music; Drama.
Teatro Nuovo, Strada Nuova (p. 286)	Comic Opera.
Teatro Fenice, Via del Municipio (p. 286)	Melodrama.
Teatro Rossini, Strada fuori Porta Medina (p. 286)	Drama & Operetta.
Pulcinella, Strada Foria (p. 287)	Punch and Judy.

Restaurants, Cafés.—Restaurant *Al Vermouth de Torino*, *Via Municipio*, *Galleria Umberto*. *Dreher*, *Piazza Carolina*, 2, 3. *Gambrinus*, *Piazza San Ferdinando*. *Café*

and Restaurant Starace, Galleria Umberto Primo (Concert). Restaurant Continental, Strada Medina, 61. Café and Restaurant di Monaco, Piazza del Municipio. Restaurant Regina d'Italia, Toledo. Restaurant Ferrari and Pschorbrau, in the Galleria. Salone Margherita, Café Chantant, in the New Gallery. At Posilipo, several Restaurants, where, among other things, good fish may be procured.

Boarding Houses, Furnished Apartments.—Comfortable quarters at moderate charges may be obtained in many parts of the town, especially in the Riviera di Chiaia, Santa Lucia, Chiatamone, and Posilipo quarters. Private lodgings can be obtained of house agents in the *Via Roma*.

Oysters can be eaten in perfection from the *Lake of Fusaro* (in winter).

Macaroni is the favourite dish of the country; this and the celebrated *Shell-fish Soup*, if not served at the traveller's hotel, will be found at any of the various café-restaurants.

Lava Ornaments, Coral Ornaments, Gloves, and Tortoise-shell are specialties of Naples, and good things to bring away as souvenirs. In making purchases in shops, it must be remembered that it is the custom of the country to ask considerably more than will be taken. It is by no means *infra dig.* to drive a hard bargain, and the traveller should never allow a tout to introduce him to a shop to make purchases.

Festivals, Religious and National, have lost much of their former importance, but some of them are still very interesting and worth visiting. For a list of the principal Festivals, see Calendar, p. 437.

Cabs, Carriages.—Very numerous; prices moderate, as follows:—

Private Carriages.

In town—per day: landau, 20 fr.; victoria, 15 fr.

In country—per day: landau, 25 fr.; victoria, 20 fr., plus a gratuity of 2-3 fr. to the driver.

N.B.—Private arrangements by the week or month.

Cab Fares.

One Horse, to and from Station or Port, 1 fr.; between other points in town, 0.70 fr.; per hour—first hour, 1.50 fr.; consecutive hours, 1.10 fr.

Two Horses, to and from Station or Port, 2 fr. ; between other points in town, 1.40 fr. ; per hour—first hour, 2.20 fr. ; consecutive hours, 1.70 fr. ; baggage, per piece 20 c.

Above tariff is increased from midnight to sunrise.

Omnibuses at cheap fares run frequently along the principal thoroughfares, but those plying to the suburbs are not recommended to strangers. The chief starting-points are the *Piazza S. Ferdinando* near the Royal Palace, and the *Piazza del Municipio*.

Carriage Drives.—Visitors to Naples will do well to consult THOS. COOK & SON'S Agent, *Piazza dei Martiri*, as to the best and most economical way of seeing Naples and its environs. Messrs. Cook have arranged programmes for Drives and Excursions, by which the chief attractions can be comfortably visited in seven days ; or travellers with less time to spare have a choice of excursions of one day or three days' duration, varying in price from 12 fr. to 75 fr.

Tours in Sicily.—**Cook's Conducted Tours.** Visiting Messina, Taormina, Syracuse, Catania, Girgenti and Palermo. Leaving Naples on Mondays during January, February, March, April and May. Inclusive fare, first class throughout, £15 ; second class rail and first class steamer, 15s. less.

Private Parties of not less than six can arrange with THOS. COOK & SON for a charming tour through Sicily, from Naples and return, for an inclusive fare of £15 each person. This amount entitles the passenger to first-class accommodation on steamers and railways, free transport of 56 lbs. of registered baggage, conveyance between hotels and stations, fees, boat charges, and carriage drives as named in the itinerary, board and lodging, and the services of a competent conductor.

On **arrival** at Naples, the luggage of every passenger, by land or by sea, is examined. The annoyances that travellers once had to endure, in getting from the railway or steamboat to their hotel, are becoming fewer every year. It is best to disregard the solicitations of all touters, and proceed at once to the omnibus belonging to the hotel ; and if there is not an hotel omnibus, enter a fiacre.

Never be betrayed into an altercation with the cabdriver ; arrange with him as to the carriage of the luggage, and pay the other fare according to the fixed tariff (*see* p. 223). In case of a misunderstanding, call a policeman, or if redress cannot be obtained in this way, *take his and the cabman's number*, and then apply to the Central Bureau of the Corso Pubblico, Hotel de Ville, Piazza del Municipio (1st floor).

Messrs. THOS. COOK & SON'S INTERPRETER, in uniform, meets all trains, to assist travellers provided with COOK'S coupons.

PRINCIPAL SIGHTS, AND TIMES FOR SEEING THEM.

Aquarium.—Daily, 8 to 6. 2 fr. October to May ; 1 fr. on Sunday ; 1 fr. June to September ; p. 287.

Archives (at S. Severino).—By permission of the Keeper. 1 fr., p. 279.

Albergo de' Poveri.—p. 290.

Botanic Garden.—p. 287.

Castel Nuovo.—p. 282. Armoury only by permission of Minister of War. Church, 50 c. (customary).

Castello dell' Ovo.—p. 282.

Castel Capuano.—p. 282.

Castel del Carmine.—p. 282.

Castel Sant' Elmo.—p. 283. Permit must be obtained from the Commandant-General, Largo Plebiscito. Gratuity to soldier in attendance.

Catacombs.—Apply to porter at Albergo de' Poveri, and give a trifle to its funds. Porter, 25 c. ; p. 257.

Cemeteries.—Campo Santo Nuovo, and Protestant Cemetery ($\frac{1}{2}$ fr.) ; pp. 290-291.

Churches.—Open free till about midday ; after that on application to the sacristan.

„ The Duomo, etc., with Basilica of S. Restituta ($\frac{1}{2}$ fr.), and Chapel of S. Gennaro ; p. 237. Festival of the Liquefaction, first Sunday in May, Sept. 19th to 26th, and Dec. 16th.

S. Martino, daily, 10 to 4 ; p. 252. By ticket for museum, 1 fr.

„ S. Severino, Cloisters of. Permission from

Keeper of the Archives. Fee, 1 fr.
See p. 256.

Churches.—Santa Chiara, S. Domenico Maggiore, S. Filippo Neri, S. Giovanni a Carbonara, S. Lorenzo, l'Incoronata, S. Maria dell' Annunziata, S. Maria la Nuovo, Monte Oliveto ; pp. 241-252.

Other churches, 257-259.

Library, National.—Daily, 9 to 4, Sundays and holy days excepted ; p. 260.

„ Braccacciana, daily for two hours before sunset ; p. 278.

„ Municipal (or of St. Giacomo), daily, 6 to 10 p.m. ; p. 278.

„ of the Gerolomini, daily, 9 to 11 ; p. 278.

„ of the University, daily, 9 to 3 ; p. 278.

Lighthouse on Molo.—Ascent, 1 fr. ; p. 285.

Museum, National, daily 10 a.m. to 4 p.m. in winter ; 9 a.m. to 3 p.m. in summer, except certain holy days (1 fr., children 50 c.). See p. 259. Sundays free from 10 to 2.

Museum of San Martino, p. 255. Admission 1 fr. ; Sunday free.

Museo Filanzieri, p. 281 ; Tuesday and Saturday, 11 to 3, free ; Thursday by permission of Keeper.

Observatory on the Capodimonte ; p. 287.

Palazzo Reale.—(Open 11 to 4, Sunday and Thursday.) A porter conducts to the Intendant on Wednesday and Saturday from 11 to 12, who supplies gratuitously a card for six persons, which also admits to the other royal palaces, of which the names are torn off as the ticket is used. Permit can be obtained at Cook's Office. Attendant at each, 1 fr. ; porter a trifle ; p. 279.

Palazzo di Capodimonte. Sunday and Thursday, 10 to 4 ; see above. The palaces at Caserta and Astori are also included in the above arrangement ; p. 280.

Palazzo Cuomo (Museo Filanzieri), p. 281.

Palazzo Sant' Angelo.—Picture Gallery. By permission of the Marquis ; p. 281.

Palazzo Fondi.—Picture Gallery. By permission of the Prince ; p. 281.

Palazzo Miranda.—Daily, 12 to 2, on leaving card. 50 c. to porter. Picture Gallery, 1 fr. ; p. 281.

Teatro di San Carlo ; p. 286.

Villa Nazionale.—Promenade, gardens, etc., free. Municipal Band : in winter, 2 to 4 ; summer, 9 to 11 ; p. 286.

Virgil, Tomb of—50 c. ; p. 293.

Naples is, perhaps, the loveliest spot in Europe. The beautiful bay, reflecting the buildings in its azure waters ; the picturesque amphitheatre formed by the verdant, villa-sprinkled hills that enclose the city ; mighty Vesuvius on the right ; the fair shores, sweeping round on the one hand by Portici and Castellammare to Capri, and on the other by Pozzuoli and Misenum to romantic Ischia—of all this most travellers have some previous idea from description ; but the universal verdict of visitors is, that neither pen nor pencil ever gave any real conception of the surpassing loveliness of Naples and its Bay as seen from the sea.

In the days of our forefathers a visit to Naples was the privilege of the few. Of those who ran through Europe for pleasure, or education, or even for business, a very small proportion ever got so far south as this. Now things are so changed that in the next generation he who has not seen Naples will hardly pretend to have travelled at all.

Of those who have been here so many have recorded their impressions in print that we might be excused from doing more than note the principal changes. Yet, to render those changes more intelligible, a general outline will be found useful.

There are two ways of arriving at Naples—sea and land. "Land" now means railway ; and, except for a few short local lines, there is but one railway station, humorously called *central*. This, in accordance with the old superstition, which regarded railways as a dangerous innovation, is situated as far as possible from the town it is supposed to serve. Moreover, it is outside the eastern boundary of the town, and most visitors take up their abode in the West End.

In the front of the station a road, called **Corso Garibaldi**, runs right and left. The side of this road opposite the station coincides pretty nearly with the

eastern boundary of the city proper. Until quite recently there were only two practicable entrances through this boundary ; and both of these led into streets so crowded and narrow that the cabmen themselves preferred to take the traveller round the outside of the town by one of two roads. The first and favourite of these is the lower road ; by this, following the Corso Garibaldi to the left, is soon seen the **Porta del Carmine** with its two heavy towers (one of the two aforesaid openings) and passing outside this, the seaside road which is the main thoroughfare between Naples and Portici is almost immediately reached. Here, turning to the right, the road lies between the sea and the old town. In the corner between the Corso Garibaldi and the seaside road is the Church of the Carmine, the south-eastern extremity of the old **Mercato**, the chief scene of the revolt under Masaniello. Bulwer, in his "Zanoni," calls this the most Neapolitan quarter of the town, and this is still true, notwithstanding the trams, and the railway line on the left which serves for goods' traffic to the port. Proceeding westward, on the right, runs the long street of the Duomo. The opening at this end was cut, but a few years since, through the quarter of Pendino, an intricate nest of dens, whose gloom and squalor, especially in times of pestilence, were not less tragic in reality than in appearance. This opening was a very important detail in the great work of *nisanamento* begun fifteen years ago. The road next passes between the Port and the Custom House. The entrance, known as the **Immacolatella**, to the landing places for passenger ships, is followed by the large harbour for merchant ships ; a great part of the imported goods is conveyed in barges under this road into the pool of the Custom House, on the right. Opposite is a row of houses called **Piliero**, occupied entirely by shipbrokers and agents, insurance and banking houses of various nationalities. At the end of Piliero, in front, is the entrance to the Arsenal, to the left lies the mole with its lighthouse at the end. Taking the road to the right, the spacious square called the **Piazza del Municipio** is entered. Here the bustle of commercial traffic begins to abate, the roads are wide and the buildings have some pretensions to architectural elegance. On the left lies the **Castel Nuovo**, concealed but a few years ago by an unseemly if picturesque assemblage of small

theatrical booths, and a further clearance of the little shops and big advertisements which still disfigure that venerable edifice is promised. On the right is the modest *façade* of the **Teatro del Fondo**, now called **Mercadante**, rich in traditions of musical art. In the middle of the square is a bronze equestrian statue of Victor Emmanuel. The broad road to the right, called **Piazza Medina**, leads to the Post Office, but following that to the left, and ascending by an easy slope, the north front of the Castel Nuovo is passed, then the gardens of the Royal Palace, at the gate of which are the two bronze horses presented by the Czar Nicholas. The road now narrows, passing between the classic portico of the great S. Carlo Theatre on the left, and, on the right, the main front of the new **Galleria Umberto Primo**. Emerging into the **Piazza S. Ferdinando**, a central point (in the sense in which Charing Cross is central in London) marks the junction between the city, or old town, and the western or fashionable quarter, in which most visitors take up their residence. Before investigating the latter it will be well to complete the survey of the old town.

From the Piazza S. Ferdinando runs, in a northerly direction, the main street of the town, officially called **Via Roma**, but known to all Neapolitans by its familiar old name **Toledo**. The Church of S. Ferdinando, on the right, from its associations, and from the funereal and commemorative solemnities of which it has so long been the scene, resisted the innovations of 1889, when the labyrinth of disreputable *vicoli*, nests of crime and pestilence, which lay in its rear, were swept away to make room for the great Galleria, which has also an opening in Toledo. This used to be called the "noisiest street in Europe," and it only enjoys a partial respite in the cessation of wheel traffic on Good Fridays and the preceding Thursday evening. It was also the principal scene of the almost obsolete carnival processions; and it is still chosen for the starting-point of the four-in-hands and other carriages which attend the races. The right-hand side of Toledo, as we go from S. Ferdinando, nearly coincides with the eastern boundary of the old town. About the middle of its length is the **Largo della Carità**, in which is the statue of Poerio. Here, on the left, is the crowded quarter of **Pignasecca**, rife with popular traditions, in which are situated the terminus of the Cumæan railway, the shrine

of the black Madonna worshipped by the *Camorra*, and a noble hospital to which are brought sufferers from accidents of various kinds, including, alas! the too numerous cases of stabbing and wounding among the populace.

On the other side of Toledo is an entrance to the present market. The road here begins to ascend, presently running into the **Piazza Dante**, with a statue of the poet in the centre. On the right is the *façade* of the great public school of Naples, the **Liceo Vittorio Emanuele**, occupying what was the north-west corner of the old *Mercatiello*, on which have been enacted many tragic scenes of Neapolitan history. Beyond is seen the **Port' Alba**. Following the main road, on the right are passed various buildings dedicated to fine art exhibitions; also the small **Galleria**, called after the Prince of Naples; and, beyond this, the **Museum**.

The broad road to the right, called **Piazza Cavour**, skirts the northern boundary of the old city. On the left, at the end of the gardens, is a road leading to the school of the Miracoli, for girls of noble family. On the right is the **Porta S. Gennaro**. At this point Piazza Cavour terminates, and there is a choice of roads. The road straight forward is called *Via Foria*; the first to the right is the *Via del Duomo*, leading to the **Cathedral**. The second to the right from *Foria* leads to the Church of S. Giovanni a Carbonara, to the **Porta Capuana**, and the **Castel Capuano**, and thence back to the railway station by the **Corso Garibaldi**.

This completes the circuit of the old town, the greater part of which consisted of enormous palazzi of the nobles, where they lived with their families and dependents. The **palazzi** were divided from each other by very narrow streets, and usually contained in their own premises spacious courtyards, as well as chapels, and sometimes even large churches. It is obvious that this arrangement gave great advantage to the nobles who owned the palazzi in feudal times in case of popular tumults. Another consequence has survived those times. The families of the servants and dependents exercised their small industries on the ground floor, just as in the country the peasantry crowded for protection under the walls of the castle. When, under the Bourbons, the nobles quitted their castles

for the pleasures of court life they thus reinforced the naturally gregarious habits of the poor ; and this explains that strange juxtaposition of splendour with squalor that distinguishes these regions. Any old house falling into decay was soon occupied by the surplus of the poor, and thus were formed those numerous hives of disease and crime of which we have already mentioned two or three.

After the cholera of 1884 the authorities recognised the pressing necessity of two things—an improved water supply, and new thoroughfares in the old town ; of the latter the most important is that called the **Rettifila**, opened in 1897, which has served the double purpose of clearing out some of the worst quarters, and affording a direct communication between the railway and the west central district. Entering this immediately opposite the station the route lies along a wide and straight road flanked with handsome new buildings, and terminating in the old street of S. Giuseppe, where a slight congestion of traffic shows that something remains to be done. The road to the right leads to the General Post Office, and beyond that to several objects of interest—the Churches of S. Anna dei Lombardi ; S. Chiara, the Gesù Nuovo ; S. Domenico Maggiore, etc. But turning to the left we pass through the **Piazza Medina** with the statue of Mercadante, and the Church of the Incoronata, running into the **Piazza del Municipio**, and so again to S. Ferdinando. This completes the general topography of the old town.

Hitherto little has been seen of the beauties of nature, but on the other hand much of the characteristics of this motley population, in which there are signs of change more apparent than real. The famous **lazzarone** of yore is no longer in evidence, happy and half naked, but in truth he is everywhere, pretending to work for his living. His work is slovenly, his service faithless ; capable of sincere affection, but incapable of truth, he will do you a kindness and cheat you at the same moment ; he has no objection to great physical exertion, but hates the trouble of doing it neatly. This is the true lazzarone temperament and is very common. Pleasure before business, procrastination, disorder, and shuffling frustrate the strenuous efforts that are made to improve the condition of the people. The most modern appliances of science and

civilisation are seen side by side with habits of the remotest barbarism.

The traveller will miss the traditional gaiety and light-heartedness that finds its spontaneous expression in dance and song. Those fragmentary buffooneries witnessed here and there in the streets are no longer the expression of exuberance, but mere catch-pennies. Perhaps education is making them too wise to be merry, yet the professional letter-writers are still found under the portico of S. Carlo.

The older portion of Naples, of which we have just taken a survey, is divided from the western or modern quarter by a ridge of rock running from the heights of S. Elmo on the north of the town down to the Castel Nuovo, which is a conspicuous object in the coast line of the bay, dividing the latter into two distinct curves. Anciently there was but one way of passing this ridge without climbing up one side and down the other; and that was the narrow cutting called the *Strada di Chiaia*. Standing in the Piazza S. Ferdinando with the back to S. Carlo Theatre and looking westward, on the right is Toledo; on the left the royal palace; all round an intricate medley of trams, cabs, omnibuses, and carts; and immediately opposite is the entrance to the **Strada di Chiaia**. The steepness of the hill through which it is cut is disguised on this side by the buildings with which it is covered. At the top of it is the street called Monte di Dio, where is the British Consulate. By the Strada di Chiaia the street passes under the bridge which connects the two halves of the severed ridge. Further down is the Teatro Sannazaro; the road then bears to the left. The first turning to the right leads to the new *Via dei Mille*. Below this is the **Piazza dei Martiri**, so called in memory of the patriots whose names are inscribed on the column in the centre. In the left-hand upper corner is the Scotch Church. At the right-hand lower corner are **Thos. Cook and Son's Offices**. Straight on, through the short street Calabritto, is the Piazza Vittoria; to the left towers the west front of Monte di Dio; in front is the sea. To the right there are two parallel roads westward. The first of these, where the tramway runs, is called the **Riviera di Chiaia**. The other road, called the **Via Caracciolo**, runs close to the sea, and is used as the

fashionable drive, about sunset. From this is obtained a beautiful view of the whole sweep of the western bay, with the promontory and hill of Posilipo. Between this drive and the *Riviera* lies the **Villa Nazionale**, or public garden, a delightful pedestrian lounge. Among the trees are many fine statues, ancient and modern. Here is the granite basin brought from Paestum (it stands on the site formerly occupied by the Farnese bull, now in the museum). About half way along the garden is the **Aquarium**; and opposite this an opening into the Riviera leads to the street of S. Pasquale, where is the English Church.

At the end of the Villa the road emerges on a square called **Piazza Umberto Primo**, at the left-hand corner of which, by the sea, is the Grand Hotel. Beyond this, in front, is a district now occupied by elegant palazzi, which less than twenty years ago was a beach covered by fishermen's boats. Here is the English lawn tennis ground. To our right is the tram-line, following which, still westward, for a few yards is the tramways junction known as **Torretta**. One line following the road to the left runs to Posilipo, the other line runs straight up the slope of **Piedigrotta**; both lines served by electric traction. In front is a conspicuous object, the mouth of the new tunnel through which one branch of the line runs to *Pozzuoli*. In the middle of this tunnel is a lift leading to numerous villages on the hill top. Just at the entrance to this tunnel a turn to the left brings one to "Virgil's Tomb," and to the famous old grotto which is now used chiefly for carts and goats. In the street of Piedigrotta is the large church dedicated to the Madonna, a pilgrimage to which was the origin of a curious popular *fesla* every September. Near this the tram-line divides, the right-hand branch follows the **Corso Vittorio Emanuele**, a road begun in the last years of the Bourbons, and finished after the revolution of 1860. It runs along the slopes of the **Vomero**, which forms the back of the whole western amphitheatre, and gradually rises with many curves, the views of the sea to the right, and the hill to the left ever increasing in beauty. Presently is reached the station of the **Cumana Railway**, which serves the district of Pozzuoli and Baia, with boat traffic to Ischia. The Naples terminus of this line is at **Monte Santo** in the market of the Pignasecca to the left of Toledo. A little further up is a road to the right lead-

ing to the **Via Amedeo**, a fashionable neighbourhood, favoured by English residents, and leading through the **Via dei Mille** to the **Piazza dei Martiri**.

Proceeding up the **Corso** the **International Hospital** is passed on the left, then several hotels and the **International School for Young Ladies**, then the station of the **Funicolare** which leads from the **Parco Margherita** and **Via Amedeo** in the valley to the right, to the new village of the **Vomero** on the hill to the left. After this, passing the **Hotel Bristol**, is a district called **Cariati**, which is at the junction of the ridge that divides the town with the hill which lies at the back of it. Emerging from the houses and still following the tram-line are unfolded a series of panoramic views of the old town, the port, the Campanian plains, the hills beyond, and, conspicuous above all, **Vesuvius**, with the villages of **Portici** and **Resina** at its base, and further to the right **Castellammare** and the **Sorrentine peninsula**; the view being terminated by the island of **Capri**. Passing a second **Funicolare** which connects **Monte Santo** below with **S. Elmo** and **S. Martino** above, the road reaches the **Piazza Salvator Rosa**, where the **Corso Vittorio Emanuele** ends. Here the hill of **Infrascata** to the left will, when the electric-tram is open, form a quick communication between the city and the heights of **S. Martino**. The other branch of the tram from **Salvator Rosa** leads down to the **Museum**.

The traveller has now taken a general survey of all **Naples**, old and new.

The following details should not be omitted :—

Following the line of **Toledo** straight up the hill past the **Museum** is crossed the bridge of the **Sanità**, made by the **Bourbon kings** over a swamp for the purpose of reaching the village of **Capodimonte**, the royal palace and park which will repay the time of a visit.

Secondly, proceeding along **Foria**, beyond the point where the road formerly turned into the old town on the left, is the **Botanic Garden**, after that the **Recluserio** or **Poor-house**. Here the road divides; that to the left leads up to the **Campo di Marte**, used chiefly for races and reviews, and formerly by the **English colony** for cricket. The lower, or right-hand road from **Recluserio** leads to the old and new **English cemeteries**, and to the great **Neapolitan burying-ground**.

Thirdly, from S. Ferdinando the traveller who does not care to go through the crowded Strada di Chiaia can take the road to the left, following the tram-line. To the left is the west front of the royal palace ; the great square to the right is the **Piazza Plebiscito**, where, in 1860, the popular vote annexed Naples to the kingdom of United Italy. The church, with the colonnade, was built after the peace of 1815. In the left-hand further corner, at a place called the **Paggeria**, is an Industrial Museum and school. Past the royal palace, on the left is seen the Arsenal, in the hollow ; and then comes the once famous region of **Santa Lucia**, which has become a thing of the past, on account of the new quarter built on land recently reclaimed from the sea. At the bottom of S. Lucia (past Turner's English bank) the road bears round to the right, passing under the south front of the hill of Monte di Dio. Anciently there was no road here, as the promontory ran straight down into the rock on which is built the Castel dell' Ovo. Following this road (where are situated the hotels Vesuve, Continental, des Etrangers, Hassler, and others), which, though roundabout, is more agreeable than the Strada di Chiaia, the visitor soon arrives at **Piazza Vittoria**.

Climates.

The climate of Naples varies from 100° Fahr. in July and August, to 32° between January and March, and is subject to extreme variations in the same day. The mean *Winter* temperature (which mostly interests visitors) is about 50°, but in January, when the mountains are clad in snow, the thermometer at night often registers several degrees of frost. October and November are more or less rainy months ; December is generally fine ; January cold ; February milder, but rainy ; March changeable ; April and part of May delightful months ; and the summer very hot, with usually a morning sea breeze.

There are about 120 rainy days throughout the year, a great deal of N.E. wind, and of S.E. wind called Scirocco, but snow and fogs are seldom seen. Taken altogether, the climate of Naples is healthy in winter, but visitors should be careful to wear warm clothing, to avoid chills, to observe moderation as to diet, and not to over-fatigue themselves sight-seeing, as the neglect of these precau-

tions may induce an attack of Neapolitan fever, a mild form of typhus. The water supplied by the new water-works, near the Palace of Capodimonte, is brought from the district of Serino, 50 miles from Naples, and is very good.

Historical Summary.

- B.C. 1000. Greek colonists founded Cumæ, of which an offshoot founded Parthenope—the older part called Palæopolis; the new part, Neapolis, was the origin of Naples.
480. Naples united to Rome.
29. Augustus Cæsar, Virgil, and other illustrious Romans resided here, followed by Tiberius.
- A.D. 54. (About). Nero appeared on the Neapolitan stage as actor and singer.
79. Eruption of Vesuvius destroyed Pompeii.
500. Naples under Theoderic and the Goths.
536. Taken by Belisarius.
543. Reduced by famine and the walls levelled by Totila; soon after reconquered by Narses for the Grecian emperor Justinian; afterwards governed by exarchs of Ravenna, then independent till
967. Overrun by Germans under Otho.
1000. Occupied by Normans.
1061. Roger the Norman made king.
1186. Norman Princess Constantia marries the Emperor Henry VI., and Naples is ruled by the Hohenstauffens.
1264. Ruled by the house of Anjou.
1382. Charles Durazzo.
1416. Alphonso of Arragon. Franco-Italian war for possession of Naples. Naples a province of Spain under Ferdinand the Catholic. Intolerable misery of the people.
1647. Insurrection of Masaniello.
1700. Naples passes to Austrian rule.
1735. Charles the Bourbon (Infanta of Spain) becomes King of Naples. Revival of prosperity.
1751. Charles becomes King of Spain; his son Ferdinand, King of Naples, marries Maria Carolina.

- 1799. French Republican armies enter Naples.
- 1806. Joseph Buonaparte king.
- 1808. Joachim Murat king.
- 1815. Restoration of Ferdinand.
- 1825. Francis I.
- 1830. Ferdinand II.
- 1858. Francis II.
- 1860. Expulsion of the old dynasty.—Garibaldi enters Naples, which, by popular suffrage, is annexed to United Italy.
- 1861. Victor Emmanuel II.
- 1878. Humbert I.
- 1900. Victor Emmanuel III.

THE DUOMO.

The **Cathedral** stands in the Strada del Duomo, on the site of a temple of Neptune, of which the columns of granite and ancient marble found in the present structure probably formed a portion. It was commenced by *Masuccio*, under Charles I. of Anjou, in 1272, and completed in 1314. It was dedicated to S. Januarius. In 1456 it was almost entirely destroyed by an earthquake, and was afterwards rebuilt by Alphonso I. Notwithstanding frequent alterations made during the 17th and 18th centuries, it still retains much of its original Franco-Gothic character.

The Church is a Basilica, having a Gothic nave and two aisles separated by two ranges of pilasters. The **Holy Water Fonts**, of green basalt, are evidently, by their Bacchanalian emblems, of pagan origin. Above the principal gate are (1.) the **tomb** of Charles I. d'Anjou, and (r.) **tomb** of Charles Martel, King of Hungary, and his wife, Clementina, daughter of Rudolph of Hapsburg. Over the side entrances are pictures by *Vasari*. The ceiling is adorned with paintings by *Santafede* (square), and *Vincenzio da Forti* (oval). The frescoes of Doctors of the Church, Patron Saints of the City, and the Twelve Apostles above the arches of the nave, are by *Luca Giordano*. S. Cirillo and the S. Crisostomo are by *Solimena*.

Passing along the left aisle we find in the second chapel—

Incredulity of S. Thomas *Marco da Siena.*
Bas-relief, the Entombment *Giovanni da Nola.*

In the fourth chapel (that of the Seripandi family)—

The Assumption (much restored in parts) *Perugino.*

In the left transept—

Monument of Andrew, King of Hungary.

Tomb of Pope Innocent IV.

The entrance to the Sacristy next presents itself. Within are numerous portraits of Archbishops of Naples.

On the left of the high altar is the chapel of the Capece Galeotta family; over the altar is—

Our Saviour between SS. Januarius and Athanasius.

Beneath the high altar, down a double flight of marble steps, is the **Confessio**, or **Shrine of San Gennaro**, built by Cardinal Carafa in 1497. Ten Ionic columns support the marble roof. The saints' remains are beneath the altar, and close by is a kneeling statue of Cardinal Carafa.

To the right of the choir is the **Tocco Chapel**.

Tomb of St. Asprenus.

Frescoes (scenes from his life).

In the corner of the right transept, the **Minutoli Chapel** (13th century), designed by *Masuccio*—

Passion of our Lord (the upper paintings) *Tommaso degli Stefani.*

Members of Minutoli family (the lower paintings) *Unknown.*

The latter are curious for costume, but, unfortunately, have been painted over.

Altar *Pietro degli Stefani.*

Tomb of Cardinal Minutoli, and Gothic

Canopy *Baboccio.*

Tomb of Archbishops of the family.

Readers of Boccaccio will call to mind the adventure of

the Jockey, of Perugia, who came by night to this chapel to steal a ring from the archbishop's corse.

In the nave, notice the Archbishop's chair. The rich foliage of the columns and elegant tracery of the arch of the nave are considered almost unique.

In the right aisle the **Brancia Chapel**.

Tomb of Cardinal Carbone and Gothic
Canopy *Baboccio*.

The **Caracciolo Chapel** contains a
wooden crucifix *Masuccio*.

A door out of the left aisle conducts to the **Basilica of Santa Restituta**, the ancient cathedral for the Greek ritual. The ancient Corinthian columns of the nave, and two white marble columns by the Tribune, are from the Temple of Apollo, which formerly occupied this site. This church dates from the 7th century; restored in the 17th; but some of the pointed arches in the nave and the Gothic chapels in the right aisle are part of the original structure. Near the entrance are

Tomb of Mazzocchi (scholar).

Tomb of Canonico Jorio (antiquarian).

Observe on the roof of the nave,

S. Restituta's body carried by angels in
a boat to Ischia *Luca Giordano*.

Behind the high altar in the choir,

Virgin and Archangel Michael and S.
Restituta *Silvestro de' Buoni*.

On the left of the church is the **Chapel of Santa Maria del Principio**.

Ancient mosaic, Virgin and Child, called del Principio, as being the first picture of the Virgin venerated in Naples.

Bas-reliefs, parts of 8th-century pulpits, representing scenes from lives of SS. Januarius, Eustatius, and Joseph.

At the end of the right aisle is the Chapel of St.

Giovanni in Fonte, once the Baptistery, the cupola of which is covered with early mosaics and paintings.

From the right aisle of the church we enter the **Chapel of San Gennaro** (or Capella del Tesoro). A vow made during the plague of 1527 was the origin of this edifice. It was commenced in 1608, and completed at a cost of half a million ducats, in twenty-nine years. It is in the form of a Greek cross. Notice the splendid bronze Grille, designed by *Fansaga*, which occupied forty-five years of patient work.

17 altars and 42 marble columns.

19 bronze statues of saints.

Sick waiting at Tomb of S. Gennaro . . . *Domenichino*.

Martyrdom of S. Gennaro . . . "

Dead man raised up at the Tomb of S.

Gennaro . . . "

Sick cured with Oil from Lamp at

Tomb of S. Gennaro . . . "

S. Gennaro curing a Demoniac . . . "

The latter was completed by *Spagnoletto*.

S. Gennaro leaving Fiery Furnace (in r. chapel) . . . *Spagnoletto*.

Frescoes of roof, lunettes, etc. . . *Domenichino*.

Numerous Frescoes from life of S. Gennaro.

In the **Sacristy** of the **Tesoro**,

S. Gennaro curing a Demoniac . . . *Stanziani*.

Several Paintings . . . *L. Giordano*.

Rich collection of Plate and Vestments.

Silver bust of S. Gennaro, covered with valuable offerings from various monarchs. Notice rich parure of diamonds and emeralds from Joseph Buonaparte.

3 silver statues, and 45 busts of saints, etc.

S. Gennaro's Martyrdom (pencil drawing) *Domenichino*

High Altar, with silver relief—Arrival of Remains of S. Gennaro.

Behind the altar is a tabernacle containing the two phials of the saint's blood. For times when the ceremony of liquefaction takes place, see *Calendar of Festivals*, p. 437.

S. Januarius (S. Gennaro) was of ancient Roman descent, became a Christian in his early years, and was made first Bishop of Benevento in A.D. 304. Januarius and his friends, Socius and Proculus, seem to have passed unscathed through the fearful persecutions of Diocletian and Maximilian. But on the accession of Galerius, Timotheus, the pro-prætor of Campania, determined to stay the labours of the Christian bishop. He summoned Januarius and his deacons before him, ordered them to recant, and on their refusal condemned them to be burned. They were cast into a fiery furnace; sweet music was heard in the midst of the flames; and when, at the command of Timotheus, the furnace was opened, fire leaped forth and destroyed his soldiers, while the saints remained unhurt. Other miracles followed, but did not preserve the life of the saint, who perished by the sword at Solfatara, on the morning of September 19, A.D. 305. Two phials full of the blood of S. Januarius were preserved, which, according to tradition, liquefies accordingly at certain appointed times. When the "miracle" takes place, the head is placed on the altar, in a magnificent shrine, together with the crystal vase containing the two phials. Only one phial is now exhibited, the contents of the other having been carried off to Madrid by Charles III., where, in the absence of the head, the miracle only takes place on the anniversary of the martyrdom.

Permission to inspect the Tesoro of San Gennaro must be obtained from the President of the Deputies entrusted with the administration of the chapel revenues.

SANTA CHIARA.

(Strada S. Trinità Maggiore.)

More like a long hall than a church—270 feet long by 104 feet broad. Commenced in the Gothic style in the reign of Robert of Anjou; completed by *Masuccio II.*, in Romanesque, *circa* 1320. Overloaded with excessive ornamentation in 1752. At this date the frescoes of *Giotto*, with one exception, were whitewashed, to make the church look lighter. The only remnant is the Madonna della Grazie (3rd pier on the left). On the left of the principal entrance—

Tomb of Onofrio di Penna (Secretary of King.

Ladislaus). Now an altar *Baboccio.*

Fresco, Madonna Enthroned } *Francesco, son of*
Maestro Simone.

David Playing before the Ark (on roof).

3 circular paintings over high altar *Seb. Conca.*

S. Chiara putting Saracens to Flight at

Assisi (roof of nave) *Frances di Mura.*

Four Doctors of the Church, and large

fresco close by *Bonilo.*

The Four Virtues *Conca.*

Holy Sacrament (on roof over high altar) *Frances di Mura.*

King Robert at the Building of the Church

(over principal entrance) *Ibid.*

The **San Felice Chapel** (8th)—

Crucifixion *Lanfranco.*

Ancient Sarcophagus, with *bas-relief* of the Marriage of

Protesilaus and Laodamia, used as the tomb of Cesare

San Felice, Duke of Rodi.

The **Balzo Chapel** contains tombs of that family. The **Cito Chapel**, sculpture by *San Martino*.

The mediæval tombs of Anjou Princes, etc., give the chief interest to this church.

Gothic monument of Robert the Wise,

Pancius and Johannes.

The sitting figure represents Robert as a King, the recumbent one as a Franciscan friar. It is said that Petrarch supplied the inscription.

Tomb of Charles the Illustrious.

„ Mary of Valois.

„ Mary, Empress of Constantinople.

„ Agnese and Clementina, daughters of fore-going.

„ Mary (child of Charles the Illustrious).

Elegant Monument to Antonia Gaudino,

Giovanni da Nola.

This is near the door on the left of the church. The epitaph is by the poet Antonio Epicuro, on the death of the young girl at the age of fourteen, on the day appointed for her wedding.

In Chapel 2, on left, tomb of Raimondo Cabano, formerly a Moorish slave, afterwards High Seneschal to Joanna I., and one of the chief of those concerned in the murder of her husband.

Chapel on right of high altar. Burial-place of the Bourbons.

Tomb of Prince Philip *San Martino*.

Tombs of five other children of Charles III.

The pulpit of this church, supported by four lions, has some remarkable 13th-century *bas-reliefs* on the martyrdom of SS. John and Catherine.

Bas-reliefs under organ, History of St. Catherine of Alexandria.

In **Refectory of Franciscan Convent** attached to the church—

Saviour with Virgin and Saints
King Robert and Family *School of Giotto*.

Close by is the large **Monastery of S. Chiara**, once containing four hundred nuns; area now occupied by shops; at extremity of No. 23, see—

Miracle of Loaves and Fishes (fresco) *Giotto*.

The **Clocktower** of S. Chiara is a fine specimen of decorative art. It was projected to illustrate the five orders of architecture. The Tuscan portion was executed under King Robert; the Doric was completed in the 15th, and the Ionic early in the 17th century, leaving the Campanile still unfinished.

S. DOMENICO MAGGIORE.

(Vico S. Domenico.)

A Gothic building, founded in 1285, from designs by *Masuccio I*. Altered at various times, now one of the most richly-adorned churches in Naples. Fine nave, 2 aisles, 27 chapels, and 12 altars. Gothic arches stuccoed and re-gilt. Commencing on the right—

Chapel 1 (St. Martin), with arabesques on arch over entrance.

Virgin with SS. Dominico and
Martin *Andrea da Salerno.*

Chapel 2. Tomb of Archbishop Brancaccio.

The Madonna (attrib.) *Agnolo Franco.*

St. Dominic and Magdalen . (attrib.) *Stefanone.*

Chapel 3. Frescoes (much repainted)

(attrib.) *Agnolo Franco.*

Chapel 7 (of the Crucifix) is a church in itself.

Picture of the Crucifix that spoke to

St. Thomas Aquinas *Tommaso degli Stefani.*

Bas-relief of above incident in front of altar.

Carrying of the Cross and Deposition, on the
sides of the altar, in Flemish style.

Tomb of Francesco Carafa *Agnello del Fiore.*

Tomb opposite *Agnello del Fiore & Giovanni da Nola.*

Small chapel left of principal altar.

Tomb of Ettore Carafa.

Chapel by entrance to nave contains—

Madonna della Rosa *Maestro Simone.*

Tomb of Conte Bucchianico and wife, *Agnello del Fiore.*

Chapel 8 (S. Thomas Aquinas), entrance to Sacristy.

Altar-piece *Luca Giordano.*

Gothic tombs of Aquino family.

Virgin and Child (on a gold ground) *Simone (?)*

The **Sacristy** has a rich marble pavement.

Presses made of roots of trees

Frescoes (roof) *Solimena.*

The Annunciation *Andrea da Salerno.*

Forty-five mortuary chests covered with
velvet, ten of which are of Arragonese

Princes or Princesses.

From the adjoining **Tesoro** the heart of Charles II. of Anjou, in its silver casket, was stolen during the French occupation.

In the right transept—

Bas-relief of S. Jerome.

Several tombs, beautiful arabesques, etc.

The Madonna della Grazie *Agnolo Franco.*

The latter painting is in one of the chapels in the passage opening out of the transept. In this passage are various tombs, etc. In the Chapel of St. Bonito, a triptych of the Virgin, Child, and Saints, etc., and some 16th-century monuments.

Monument in Zingarelli (in transept)—

S. Catherine
S. Mary Magdalene } in small chapel . *Bros. Donzello.*

The **High Altar** (1652). Splendid specimen of Florentine mosaic work ; notice the verd antique columns for candelabra.

Four chapels in left transept. In the Pignatelli Chapel see The Annunciation (after Titian) . *L. Giordano.*
In the left aisle are eight chapels.

Chapel 8 (from entrance), dedicated to S. Maria della Neve.

Alto-relievo over the altar, with statues of Virgin and SS. Matthew and John, perhaps the *chef d'œuvre* of *Giovanni da Nola.*

Monument of Poet Marini.

Bartolommeo Pipi.

Bust of Marini (alluded to by Milton)

Bartolommeo Visconti.

Chapel 7. (Ruffo Bagnara)—

Martyrdom of S. Catherine . *Leonardo da Pistoja.*

Tomb of Leonardo Tomacella (1529).

Chapel 6. Tombs of Carafa family—

A Saint dressing wounds of S. Sebastian.

Chapel 5. Tombs of Andrea family—

Picture of S. Antoninus.

Chapel 4. (Rota family)—

S. John the Baptist (statue) . *Giovanni da Nola.*

Monument of Bernardino Roto (poet), with figures of the Arno and Tiber . *Domenico d'Auria.*

Chapel 3.

Martyrdom of St. John the Evangelist

Scipione Gaetano,

Tomb of Antonio Carafa (Malizia),

Chapel 2. (The Rosary)—

Madonna di St. Andrea. A picture said to be endowed with marvellous miracle-working powers.

Chapel 1. (St. Stephen)—

Infant Christ crowning St. Joseph . . . *Luca Giordano*.
Adoration of the Magi . . . (attrib.) *Albrecht Dürer*.
Holy Family *Andrea del Salerno*.

The adjacent monastery contains many memorials of S. Thomas Aquinas, university professor here in 1272. His cell (now a chapel), his lecture-room, and part of his chair, are still shown. The **Accademia Pontaniana** also meets here (p. 278). In the Piazza outside is the obelisk of S. Domenico by *Fansaga* and *Vaccaro*.

S. FILIPPO NERI

(Piazza Gerolomini),

or the Church of the Gerolomini, near the Duomo constructed by the Fathers of the Oratory in 1592-1619, from designs of *Dionisio di Bartolommeo*. **Façade** by *Lazzari*, altered later to match the church by *Fuga*, and covered with marble. Statues by *San Martino*. **Cupola** by *Lazzari*. **Interior**—a nave and two aisles, divided by Corinthian granite columns. Heavy architrave and flat roof, with gilt *bas-reliefs*; the whole building excessively ornamented.

Frescoes over columns *Benasca*.
Fresco over entrance, Christ driving
dealers from the Temple . . . *Luca Giordano*.
The architectural details by . . . *Moscatiello*.
Picture over high altar *Giovan. Bernardino Siciliano*.
The pictures on side walls *Corenzio*.

Chapel of S. Filippo Neri, left of choir,

designed by *Giacomo Lazzari*.
Painting on Cupola. S. Filippo in Glory . . *Solimena*.

Chapel della Concezione, right of choir—

Cupola, Judith and Head of Holofernes . . *Simonelli*.
The Conception *Cesare Fracanzano*.

Chapel of Ruffo Scilla family, left transept, with fluted Corinthian columns.

Six Statues	<i>Pietro Bernini.</i>
The Nativity	<i>Roncalli.</i>
Annunciation	<i>Santafede.</i>

Chapel of St. Francis (5th on left)—

St. Francis in prayer	<i>Guido.</i>
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Near this chapel, in the nave, is the inscription to Giambattista Vico, author of the "Scienza Nuova," died 1744.

Chapel of S. Agnese—

Pictures	<i>Roncalli and L. Giordano.</i>
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In chapels in opposite aisle—

St. Jerome awed by the last trumpet	<i>Gessi.</i>
Adoration of the Magi	<i>Corenzio.</i>
St. Alexis dying	<i>Pietro da Cortona.</i>

The picture in the Chapel of the Holy Sacrament is the last work of *Santafede*, unfinished at the time of his decease.

The **Sacristy** contains many fine paintings—

S. Filippo Neri in Glory	<i>L. Giordano.</i>
Baptism of Jesus	<i>Guido.</i>
Flight into Egypt	<i>Ibid.</i>
Mother of Zebedee and Saviour	<i>Santafede.</i>
Ecce Homo	<i>Spagnoletto.</i>
St. Andrew	<i>Spagnoletto.</i>
Crucifixion	<i>Marco da Siena.</i>
St. Francis	<i>Tintoretto.</i>
Heads of the Apostles	<i>Domenichino.</i>
Christ bearing the Cross (2 pictures)	<i>Bassano.</i>
Nativity	<i>Andrea da Solerno.</i>
Adoration of the Magi	<i>Ibid.</i>
Jacob and the Angel	<i>Palma Vecchio.</i>
St. Sebastian	<i>Car. Arpino.</i>

S. GIOVANNI A CARBONARA.

(Strada Foria.)

Built in 1344. Designed by *Masuccio II.* King Ladislaus enlarged and restored the church in 1400.

The **Capella dei Miroballi**, opposite the entrance, contains the Tomb of Trojano Miroballo.

Statues of S. Augustin and S. John the Baptist in the pilasters by the high altar.

Tomb of King Ladislaus *Andrea Ciccione*.

This lofty tomb is in three storeys; the first behind the altar, four statues of Virtues; the second, Ladislaus and Joanna enthroned, with attendant Virtues, etc.; the third, the sarcophagus containing the body, with attendant figures, recumbent effigy of Ladislaus, angels drawing aside curtain of the canopy, etc. On the summit is an equestrian statue of the young king.

Frescoes, near the tomb, SS. John and Januarius. *Bisuccio*. In the chapel behind this tomb (Caracciolo del Sole family).

Tomb of Sergianni Caracciolo, favourite of Joanna II., assassinated 1432, through the influence of Corello Rufo, Duchess of Sessa.

Frescoes of Life of the Madonna (note especially the Coronation) *Leonardo da Bisuccio*.

The circular Chapel of the Caracciolo Rossi family, left of high altar, designed by *Girolamo Santacroce*.

Statue of S. Peter *Merliano*.

" S. Paul *Santacroce*.

" S. Andrew *Caccavello*.

" S. James *Pedro della Piatla*.

These four statues were executed as a trial of skill by the sculptors named.

The Epiphany (mezzo-relievo) *Della Piatla*.

Bas-reliefs on altar *Ibid*.

Two Evangelists and small statues of SS.

John and Sebastian *Santacroce*.

Tomb of Galeazzo *Scilla*.

" Colantonio Caracciolo *Domenico d'Auria*.

In the **Sacristy** (formerly Somma chapel)---

Small picture *Bassano*.

Bas-reliefs on altar *Caccarello*.

15 Frescoes (Old Testament History and

Life of St. John) *Vasari and Doceno*.

Walnut-wood presses, from , , *Vasari's designs*.

The **Chapter-house**, a handsome room covered with frescoes. From the court enter

Chapel of the Crucifixion, belonging to the Seripandis.

The Crucifixion *Vasari.*

Chapels of St. Monica and Madonna Consolatrice.

MONTE OLIVETO, OR S. ANNA DEI LOMBARDI

(Piazza di Montoliveto),

once a Benedictine Monastery, erected in 1411, from designs of *Ciccione*. The garden where Tasso was so kindly cared for by the monks in 1588 is now a market garden. The Monastery buildings are Municipal offices. The church is full of sculpture, but its architecture is spoilt by restorations.

Monument of General Giuseppe Trivubrio (1757), *Domenico Fontana*, architect (1607).

Chap. 1, l.—(Pezzo) Statues and *bas-reliefs*.

Chap. 2, l.—(Piccolomini).

The Nativity (relief) *Donatelli (?)*

Singing Angels *Rossellino.*

Tomb of Maria of Arragon *Ibid.*

The Ascension (picture) *Silvestro di Buoni.*

Chap. 1, r.—(Liguori), Virgin and Child *Giovanni da Nola.*

Bas-reliefs *Ibid.*

Chap. 2, r.—(Marini).

The Annunciation (relief)

Benedetto da Mariano.

Chap. 6, l.—S. John Baptist *Giov. da Nola.*

Chapel of the Holy Sepulchre contains a life-coloured group in terra-cotta of figures kneeling before our Saviour, being portraits of contemporaries of the sculptor, by *Modanino*.

In the choir, frescoes by *Simone Papa*, and numerous monuments by *Nola* and others. Organ considered one of the best in Italy for tone.

L'INCORONATA.

(Strada Medina).

Nave and left aisle of this church built by Queen Joanna, in commemoration of her marriage with her cousin Louis

of Taranto, in 1347 : she included the Cappella di Giustizia in which the ceremony had been performed. From the gallery (entrance from the tower) can be seen a series of admirable **frescoes**, considered good specimens of the School of *Giotto*. The compartments of the Gothic roof are filled with the following subjects :—

Baptism. Christening of infant son of Duke of Calabria.

Two half figures in this picture, one crowned with laurel, said to be Petrarch and Laura.

Confirmation. Three children of Joanna.

Holy Communion. Joanna and others receiving the Host.

Holy Orders. Boniface VIII. consecrating Bishop Louis of Anjou.

Confession. Joanna confessing, penitents being scourged, etc.

Marriage. Nuptials of Louis and Joanna. Highly admired as a picture of court life, costume, manners, etc., in the 14th century. A portrait of Dante, said to be discernible.

Extreme Unction. A dying prince.

Triumph of the Church.

Chapel del Crocifisso, end of left aisle.

Carthusians doing homage to Joanna, and other paintings

Gennaro di Cola.

Frescoes, SS. Martin and George, etc.

S. LORENZO.

(Strada S. Paolo.)

This church was built on the site of the ancient Basilica Augustalis, the meeting-place of the Senate of Naples ; originally Gothic (1324), little of that style now remains except the marble doorway, and the ambulatory with chapels, etc.

Our Saviour and St. Francis, etc. (over chief entrance)

Vincenzo Corso.

Sepulchral slab of Giambattista Porto, the first encyclopædist.

Statues of SS. Francis, Lawrence, and Antony

Giov. da Nola.

- Bas-reliefs* on high altar *Ibid.*
 St. Anthony, on a gold ground (in chapel) *Maestro Simone.*
 Coronation of King Robert *Ibid.*
 In the choir are monuments of—
 Catherine of Austria (1323) *Masuccio.*
 Joanna Durazzo, Countess of Eu, and
 her husband, both poisoned on the
 same day, July 20, 1387.
 Princess Mary of Durazzo *Masuccio II.*
 Charles I., Duke of Durazzo *Ibid.*
 In the **Cloisters** will be found the tomb of Ludovico
 Aldemoresco (1414), *Baboccio.*

Petrarch resided for some time in the adjoining monastery; and in this church Boccaccio saw the charming lady whom he has immortalised as Fiametta.

S. MARIA DELL' ANNUNZIATA.

(Strada dell' Annunziata.)

Founded by Queen Sancia; destroyed, with the exception of the sacristy and treasury, by fire, in 1757; rebuilt (1782) by *Vanvitelli*, now one of the finest examples of classical architecture in Naples; forty-four marble columns support the grand cornice.

Paintings over high altar and in transept

Francesco di Mura.

Bas-relief, Nativity and Deposition.

„ Descent from the Cross . . . *Giov. da Nola.*

The **Caraffa Chapel** is very much decorated.

The **Treasury** is a large hall containing
 an altar, and the Tomb of Alfonso

Sancia *Domenico d'Auria.*

Frescoes of roof (also in sacristy) *Corenzio.*

Bas-reliefs on sacristy presses *Giov. da Nola.*

In front of the high altar is the sepulchral slab of the profligate Joanna II.

Adjoining the church is the large Foundlings' Home (shown by special permission).

S. MARIA LA NUOVA.

(Strada S. Guiseppe.)

Erected in 1258, on the site of ancient *Torre Mastri*; rebuilt 1599, by *Franco*; consists of a nave and transept and fourteen chapels. Among the paintings on the flat, gilt ceiling is the

Coronation of the Virgin *Santafede*.
 Paintings on the Dome *Corenzio*.
 Frescoes on roof of choir . . . *Simone Papa the Younger*.
 Chapel 1, right. The Archangel Michael

Amato il Vecchio.
Marco da Siena.
 Chapel 3, „ Crucifixion, etc. . .
 Chapel of the Crucifix. Frescoes by *Corenzio*.

In the right transept is a fine 15th-century work with *bas-reliefs*, the monument of Galeazzo Sanseverino.

In the adjacent chapel, beautiful wooden crucifix by *Giov. da Nola*.

Over the high altar (very much repainted)—

Madonna *Tommaso degli Stefani*.
 In the Nave. Two figures of children *Luca Giordano*.

Chapel (2, left) of S. Giacomo della Marca is really a church, having seven altars, erected by “il gran capitano” Gonsalvo da Cordova, whose nephew Ferdinand, in the chivalrous spirit of the age, raised the two monuments to his chief enemies, Pietro Navarro and Lautrec.

The chapel on the right of high altar contains—

A picture *Spagnoletto (?)*
 Frescoes on vault *Stanzioni*.

On left of high altar a lofty monument to three of the Counts of Sangro.

In the **refectory** of the adjacent suppressed convent are frescoes from Scripture history, attributed to the *Brothers Donzelli*.

S. MARTINO.

The suppressed Carthusian monastery and church of S. Martino is beautifully situated, with splendid views, within

the fortifications of the Castle of S. Elmo. Founded in 1325, by Charles the Illustrious, Duke of Calabria, son of Robert of Anjou, King of Naples, rebuilt in the 17th century. Since the suppression of the Carthusian Convent the church has been shown by Government custodians, as an adjunct of the Museum.

In the **vestibule** are some rude frescoes by *Micco Spadaro* and *Bellisario*. The **interior** of the church is perhaps unequalled in Europe for decoration; coloured marbles, forming a long mosaic work, encase the floors, piers, walls, etc.; an open-work screen of marble parts off the choir.

The Ascension (frescoes on roof)	<i>Lanfranco.</i>
Twelve Apostles (between the windows).	<i>Ibid.</i>
Descent from the Cross (over chief entrance), enviously damaged by <i>Spagnoletto</i> , under pretence of cleaning it	<i>Stanzioni.</i>
Moses and Elias	<i>Spagnoletto.</i>
Twelve figures of Prophets over arches of the chapels	<i>Ibid.</i>

In the **Choir** many works of art will be found.

Frescoes of the Vault	<i>Cav. d'Arpino.</i>
Supper at Emmaus	<i>Completed by Bernardino.</i>
The Nativity	<i>Guido.</i>
(This was one of his finest productions; it was incomplete at his death.)	
Fresco, over the Nativity	<i>Lanfranco.</i>

On the side walls of the choir—

The Last Supper	<i>Spagnoletto.</i>
Washing of the Feet	<i>Caracciolo.</i>
Last Supper	<i>Stanzioni.</i>
Institution of the Eucharist	<i>School of P. Veronese.</i>

The two statues in the choir are by *Domenico Bernini* and *Finelli*. The marble ornaments and sculptured rosettes on the pilasters are by *Fansaga of Carrara*. The marble pavement by the Carthusian monk *Presli*. The high altar is from a design by *Solimena*.

There are five chapels on the right, viz :—

- Chapel 1. (Madonna del Rosario.) A
painting by *Domenico Vaccaro.*
- Chapel 2. Madonna *Stanzioni.*
Rebuilding of Lincoln Cathedral, and another picture *Andrea Vaccaro.*
Frescoes on Roof *Corenzio.*
- Chapel 3. S. John baptizing our Saviour *Carlo Maratta.*
Lateral paintings *De Matteis.*
Our Saviour among the Blessed
(Frescoes on ceiling) *Stanzioni.*
Grace and Providence (marble
statues) *Vaccaro.*
- Chapel 5. S. Martin *Annibale Carracci.*
Two lateral paintings *Solimena.*
Painted Ceiling *Finoglia.*
Charity and Constancy (two
statues) *San Martino (attrib.)*
- Chapel 5. (The Choir of the lay brethren.)
Altar Painting *Vaccaro.*
Landscapes (wall frescoes) *Micco Spadaro.*

Returning from the high altar along the opposite side of the church, we reach successively—

- Chapel 1. S. Nicholas *Pachecco di Rosa.*
- Chapel 2. Paintings *La Mura.*
- Chapel 3. (S. Bruno) painted throughout by *Stanzioni.*
- Chapel 4. S. Gennaro and Virgin (*bas-relief*) *Vaccaro.*
Torture and Death of S. Gennaro *Caracciolo.*
Frescoes on ceiling (life of S.
Gennaro) *Corenzio.*
- Chapel 5. Painted by De Matteis.

In the Sacristy.

- Painted compartment of Roof *Cav. d'Arpino.*
Ecce Homo *Stanzioni.*
Peter's Denial *Michael Angelo da Caravaggio.*
Crucifixion *Cav. d'Arpino.*
Tarsia-work Presses, with reliefs.

In the **Tesoro**.

- Deposition from the Cross *Spagnoletto*.
 Triumph of Judith (on the vault). Said to
 have been executed in forty-eight hours,
 in the artist's seventy-second year . . . *L. Giordano*.
 History of the Brazen Serpent *Ibid*.
 Numerous well-arranged relics in presses.

In the **Chapterhouse**.

- Frescoes on Roof *Corenzio*.
 Founders of religious Orders (on the walls) *Finoglia*.
 St. John in the Desert *Stanzioni*.
 Flagellation *Ippolito Borghese*.

In the **Hall del Colloquio**.

- Paintings (the life of S. Bruno) *Avanzini*.

In the **Cloisters**.

- White marble Doric columns, forming quadrangle.
 Statues of Saints *Fansaga & Vaccaro*.

Adjoining the cloisters are several rooms in which an historical museum has been formed, under the care of the director of the National Museum. Collections of silver vessels, ivories, porcelain, faïence from Capodimonte, Majoliche di Castelli, Neapolitan civil and military costumes, Venetian glass and furniture, silk and arras, modern pictures, plans, and maps.

Beyond the court of the church is the **Monastery Court**, with sarcophagi and marble ornaments, leading to the former laboratory of the Convent, containing 16th-17th century pictures of Neapolitan artists, battle-pieces, etc., and local curiosities :—

- Gala carriage of Naples Municipality.
 Flags vowed to S. Lorenzo in the plague of 1656.
 Hat of Cardinal Ruffo.
 Chair of President of Parliament in 1848.
 Various MSS., newspapers, etc.

The view from the **Belvedere** at the end of the Convent Garden is fully celebrated.

SS. SEVERINO E SOSIO.

(Piazza S. Marcellino.)

Formerly attached to a Benedictine monastery. Enlarged and modernised in 1490.

Cupola, painted by *Scheffer.*

Frescoes of the vaults of Choir and Transept *Corenzio.*

In retouching these works Corenzio fell from the scaffold and was killed. He was buried in this church.

Chapel 1. r. Nativity of the Virgin . . . *Marco da Siena.*

Chapel 2. r. Sculptured Altar-piece . . . *Naccarini.*

Chapel 3. r. Assumption of the Virgin *Marco da Siena.*

Chapel 5. r. Annunciation *Criscuola.*

Frescoes on side walls . . . *Corenzio.*

Chapel 6. r. (Cimitile Family) lately restored.

Adoration of the Magi . . . *Marco da Siena.*

In passage leading to **Sacristy** see—

The graceful tomb of Andrea Bonifacio (a child)

Giov. da Nola or *Pedro della Piatta.*

Tomb of Giambattista Cicara . . . *Giov. da Nola.*

In right **transept**—

Nailing Christ to the Cross . . . *Andrea de Salerno.*

Tombs of Mormile Family (Dukes of Campochiaro).

Chapel of the Sanseverini—

Tomb of the three brothers Sanseverini (poisoned

for sake of their property, in 1516, by their

uncle Ascanio) *Giov. da Nola.*

In l. transept, **Gesualdo Chapel**—

A Pietà by *Domenico d'Auria.*

Statue over Tomb of Vincenzo Carafa . . . *Naccarini.*

The Crucifixion *Marco da Siena.*

In recess of l. aisle, Baptism of Christ . . . *Perugino* (?).

Adoration of the Madonna, etc. . . . *G. Imperato.*

S. Michael and other Archangel . . . *G. d'Amato.*

The High Altar, beautiful Florentine mosaic.

Choir Stalls, best wood-carving in Naples.

In **Crypt** over high altar, picture by *Zingaro* (?). In

Monastery Court, an ancient plane-tree, whose planting is ascribed to St. Benedict. In the **Cloisters** (admission 1 fr., and only by permission of the keeper of the archives) are the nineteen frescoes, scenes from the life of St. Benedict, attributed, though with some doubts, to *Zingaro* and his pupils. The immense variety of life-like figures and striking landscapes of these frescoes have long been celebrated.

Since 1818 the **Archives of the Kingdom** have been kept in the Monastery (p. 279).

OTHER CHURCHES IN NAPLES.

There are upwards of 350 churches in Naples, forming, in fact, so many museums of architecture, sculpture, and painting—the innumerable tombs and monuments not only interesting to lovers of art, but also profusely illustrating mediæval history. To describe all these churches would occupy volumes. We have noted, in some detail, those most worthy of attention, and now briefly mention some of the remainder, which the tourist can visit if inclination prompts and time allows.

S. Gesù Nuova. Frescoes by *Solimena*, *Corenzio*, *Stanzioni* and *Vaccaro*; Cupola, etc., by *Lanfranco*; Paintings by *Giordano*, *Spagnoletto*, etc. **S. Gennaro** (St. Januarius), founded in the 8th century, but now modernised. The history of the Saint is depicted in frescoes. Behind the church is the entrance to the **Catacombs** of the same name. Admission, 1 fr.; apply to the porter of the adjoining Albergo dei Poveri (pp. 225, 290). **S. Paolo Maggiore.** Some remains of earlier Temple; Marbles and Paintings by *Corenzio*, *Stanzioni*, etc. **S. Giacomo degli Spagnuoli.** Tomb of Don Pedro de Toledo (its founder), by *Giov. da Nola*; Pictures by *Marco da Siena*, etc. **S. Francesco di Paola** (1817–31). Inlaid Altar, etc.; modern paintings and sculptures. **S. Maria del Carmine.** Statue of Conradin by *Schöpp*, after *Thorwaldsen*. **S. Angelo a Nilo.** **S. Pietro a Maiella.** **Chiesa del Sannazaro.** St. Michael overcoming Satan, by *Leonardo da Pistoja*; Monument of Poet Sannazaro. **S. Agnello Maggiore.** Statuary, *Giov. da Nola*; paintings, *Santacroce*, *Domenico d'Auria*, etc. **SS. Apostoli** (said to have been founded on ruins of Temple of Mercury,

by Constantine). Frescoes, paintings, mosaics, etc.; tomb of Poet Marini. **L'Ascensione.** S. Anna and S. Michael, both by *L. Giordano*. **S. Brigida.** Some of the best works of *L. Giordano*, who was buried here. **S. Carlo all' Arena.** S. Charles giving the Sacrament to the dying during the plague at Milan, a celebrated painting by *Giuseppe Mancinelli*; fine marble crucifix by *Michael Angelo Naccarino*. **S. Caterina a Formello.** Later Renaissance. **The Crocelle.** Tomb of Rev. J. C. Eustace. **S. Giovanni Evangelista.** Built by the Poet Pontanus (1492), who covered interior with Greek inscriptions. **S. Giovanni Maggiore** (partly fallen). Baptism of the Saviour, one of the best works of *Merliano*. **S. Giovanni da Pappacoda.** Remarkable Gothic portal, by *Antonio Baboccio*. **S. Giuseppe a Chiaia.** Monument to Lord Holland (1859); Sta. Restituta, by *Molinari*: sculptures by *Solari*. **S. Gregorio Armeno,** on site of Temple of Ceres. Paintings by *L. Giordano*. **S. Maria degli Angeli.** Holy Family, *Andrea Vaccaro*; other paintings by *De Matteis*, etc. **S. Maria della Catena.** Grave of Admiral Caracciolo (see "Life of Nelson"). **S. Maria donna Regina.** Paintings on Altar, *Criscuolo*; paintings and frescoes, *L. Giordano*; Tomb of Queen Mary. **S. Maria della Grazie a capo Napoli.** Embellished with works of *Beinaschi*, *Giov. da Nola*, *Santacroce*, *Domenico d'Auria*, *Andrea da Salerno*, *Caccavello*, etc. **S. Maria del Pianto,** over victims of plague of 1656. Virgin restraining thunderbolts, *Andrea Vaccaro*; two pictures relating to the plague, *Giordano*. **S. Maria di Piedigrotta,** 1353, formerly scene of an annual festival (see p. 288). **S. Maria della Pietà dei Sangri, or Capella di Sansevero.** Remarkable allegorical statues, proof of manual dexterity rather than high art—Modesty, form and features shown through a veil; Vice Undeceived, a man struggling from a net; Dead Christ, covered with a sheet. Bas-relief of the Passion, by *Cerebrano*. **S. Maria della Sanità** has an underground church attached. Pictures by *Giordano*, *Vaccaro*, etc. **Monte della Misericordia.** Altar-piece, *Caravaggio*; Samaritan and S. Peter, *Santafede*; S. Paolino, *Corenzio*; the Redeemer, *Giordano*. **S. Pietro ad Aram.** Descent of the Cross, *Santacroce*; Virgin and Saints (curious), *Protasio Crivello*; Tomb of Sta. Campeda, and Miraculous Well. **S. Pietro Martire.**

Assumption and Madonna, *Silvestro de' Buoni*; several royal and other tombs, 15th and 16th centuries. **SS. Pietro e Paolo.** Greek liturgy used here; frescoes by *Corenzio*. **S. Teresa** (in Strada di Capodimonte). The Visitation, by *Santafede*; Sta. Teresa, by *De Matteis*; Flight out of Egypt and other pictures, by *Giacomo del Po*; two pictures (in style of *Guido*), *L. Giordano*; some paintings by *Stanzioni*. **S. Teresa** (in Largo S. Teresella a Chiaia), built in 1650, by *Fansaga*; Repose in Egypt, and other pictures, by *L. Giordano*.

THE NATIONAL MUSEUM.

Between the Piazza Cavour and the Via Roma (Toledo).

Open daily, from 10 to 4 in Winter; 9 to 3, Summer; except on certain Festivals or Holy days.¹ Admission, 1 fr.; children, 50 c. Free on Sunday, from 10 to 2 p.m. The entrance is opposite the Galleria Principe di Napoli (p. 284). Tickets are issued on the right side of the gate.

The **Museum Building** was originally intended for a Cavalry Barrack. It was commenced in 1586; and the building was left incomplete till 1610; it was then assigned to the University, and inaugurated in 1616 as the *Regii Studii*. After various vicissitudes, it was arranged for a public museum towards the close of the 18th century. It was enlarged at various times by the Bourbons, who named it the *Reale Museo Borbonico*. In 1860 General Garibaldi declared the Museum, etc., to be national property. Victor Emmanuel had the whole establishment reorganised, and extensive collections were added during his reign, more especially those known as the *Cumæan*, *Santangelo*, and *Palatina* collections.

The **Museum** contains the treasures excavated at *Herculaneum*, *Præstum*, *Stabiae*, *Cumæ*, and *Pompeii*. The bronzes and statues from *Herculaneum* and *Præstum*, and the vast number of antiquities from *Pompeii*, are unique and unrivalled, rendering the collections in the *Naples Museum* the first of their kind in the world. The present Director is Professor *Ettore Pais*.

¹ The Museum is closed on Jan. 1 and 6, March 14, Easter Day, Ascension Day, Corpus Christi, first Sunday in June, June 20, Aug. 15, Sept. 8, 19 and 20, Nov. 1 and 20, Dec. 8 and 25.

Permission for copying must be obtained at the secretary's office.

The following abbreviations are occasionally used in the synopsis of the contents of the Museum, to indicate the localities from whence the objects exhibited have come :—

B. Borgia Museum.	Noc. Nocera.	Pæ. Pæstum.
C. Cumæ.	N. Naples.	Pou. Pozzuoli.
F. Farnese Collections.	No. Nola.	R. Ruvi.
H. Herculaneum.	P. Pompeii.	S. Stabiæ.

The Museum.

The entire contents of the Museum have been recently rearranged under the direction of Professor Pais (1904). The various collections have been rearranged and classified in separate floors. Thus on the **Ground Floor** the Statuary is divided into—

- I. In the **Vestibule**, Decorative Municipal Art.
- II. In the **East Wing**, History of Ancient Art.
- III. In the **West Wing**, Greek and Roman Portraits, Inscriptions and Large Bronzes, Egyptian and Terra-cotta Collections.

In the **Entresol**, on the left are the Offices of the Directors ; and on the right, Mural Paintings and the Reserved Cabinet.

On the **First Floor**, on the left is the Picture Gallery and the Museum of Mediæval Art ; and on the right the Antiques, including small Bronzes.

On the **Second Floor** (by a winding staircase) is a new Gallery, containing the collections of Glass, Gold, Silver, Arms, Medals, Vases, Papyri.

(A portion of the mural paintings, Pompeian statuettes, and small bronzes are scattered in various collections from mere decorative motives.)

In the centre of the Grand Staircase is the **Great Hall** of the **National Library**, recently rearranged and restored.

In the Library altogether are about 360,000 volumes, 8,000 MSS., a collection of 300 Aldines, and many rare specimens of early German or Italian printing. The Library is also rich in Autographs, Missals, Breviaries, etc., etc. It is open, by a separate entrance, to all comers, from 9 to 4 daily, except Sundays.

The **Vestibule**, divided into three Naves, contains the principal decorative Statues of the Forums of Pompeii and Herculaneum, with some important memorial monuments of Rome, such as the columns of Herodes Atticus in cipollino marble on each side of the entrance; the marble vases dedicated to Victory, and Fortuna Augusta; the four colossal Farnese Statues, the *Genius of Rome*, *Urania*, *Flora*, and *Alexander Severus*.

Chief among the municipal statues of Herculaneum are the equestrian statues of the Balbi father and son; statues of the wife and daughters of Balbus found in the Basilica in 1759. Among those of Pompeii are Eumachia as a priestess; Cleonia Augustale, and Marcus Rufus. Under the four great windows are No. 6,705, the Sarcophagus of Prometheus, and three others.

To complete the tour of the rooms on the Ground Floor, according to the new arrangement it is necessary to begin at the eastern wing of the first room to the right of the entrance.

First Section. Corridor of the Tyrannicides.—Hall of Victory; of the Temple of Locri; of Athene Parthenos; of the Doryphorus; of the Mosaics; of the Paleotrite.

Corridor of Flora.—Hall of the Farnese Bull, and other masterpieces; of the Venus Callipygus.

Corridor of the Candelabra.—Hall of the Fragments; Egyptian Museum; Terra-cottas from *Melapontum*, *Tarentium*, and *Pompeii*.

Second Section. Greek and Roman Portraits.

Corridor of the Orators.

Corridor of the Emperors.—Hall of the Temples of Isis, Apollo, and Jove.

Corridor of the large Bronzes.—Hall of the bronze figures of Pompeii and Herculaneum.

No official Catalogue has yet been published (1904-1905) of the rearranged Museum, and we are indebted to

the good offices of Messrs. Detken and Rochell, English and Foreign Booksellers, Piazza Plebiscito, Naples, for the following description of the various collections as recently completed by Professor Pais.

FIRST SECTION.

HISTORY OF ART.

With a view of giving the visitor a general idea of the evolution of Art in ancient times, the statues have been arranged from the most Archaic period, ascending by degrees to the art of Polyclétus and Phidias, and from thence to that of Praxiteles, and the decadent schools. This in respect to Greek Art.

The same system of arrangement could not be followed for Roman Art, but an attempt has been made to group the objects according to the various copies.

CORRIDOR OF THE TYRANNICIDES

(Archaic Statues and Objects).

6,556. Funeral tablet. 6,007. Pallas. F. 6,006. Orestes and Electra. H. 6,008. Artemis of Thespia, antique statue of the 5th century B.C., found at Pompeii in the house of Olonio, and has preserved some traces of colour. In the centre, 6,009, 6,010. Harmodius and Aristogeiton, the slayers of the tyrant Hipparchus. This is a copy of the group in bronze at Athens, carved B.C. 450, to replace the original by Antenor, which was carried off by Xerxes.

HALL OF VICTORY.—5,998. Venus Genetrix, the work of Alcamene, found in Naples during the demolition of the old quarter.

HALL OF THE TEMPLE OF LOCRI.—Remains of a Greek Temple of the 5th century B.C. 120,119. Group of the Dioscuri, allies of the Locrians. *Façade* of the temple in memory of the battle of the Sagra. Reproductions in plaster of the columns and capitals of the temple. Wall-case containing figures and fragments of *ex voto*.

HALL OF ATHENA PARTHENOS.—6,024. Athena (Minerva), copy of a statue by *Phidias*. 6,393. Very fine head of Apollo. F. 6,727. Immense *bas-relief*, representing Orpheus and Eurydice, guided by Hermes to the infernal regions. F.

HALL OF THE DORYPHORUS.—6,011. Statue of Doryphorus, antique copy of the celebrated statue by *Polyclelus* found in the Palustra of Pompeii in 1797. 6,008. Juno Farnese (work believed to be by *Polyclelus* about 420 B.C.).

HALL OF THE ANTIQUE MOSAICS.—Including some of the very finest Mosaics from *Herculaneum* and *Pompeii*. 9,991. Genius of Autumn riding on a lion. 9,985 and 9,987. Comic scenes, signed by Dioscurides of Samos. P. 109,679. The Academy of Plato. F. 124,666. Portrait of a young woman with a scenic mask, found in the house of the Faun.

Re-entering the Hall of the Tyrannicides, pass to the

HALL OF THE PALESTRITA.—119,917. Statue of a Palestrita found at Sorrento. 6,411. Wounded fighting warrior.

CORRIDOR OF THE FLORA.—Containing works of Roman Sculpture, and Greek reproductions. 6,409. The **Farnese Flora**, found in the Baths of Caracalla (a large, graceful work). F. 5,999. Neopteleus. 6,404. Polyhymnia. F. 6,027. Farnese Juno. F. 6,330. Laughing Faun.

HALL OF THE FARNESE BULL, FARNESE HERCULES, and other masterpieces.—6,002. The **Farnese Bull**, a Roman copy of a large group by *Apollonius* and *Tauriscus*, Rhodian sculptors (pupils of Phidias), found in the Baths of Caracalla in 1546, much mutilated, and restored by *Giambattista Biondi* of Milan, and again later. The mythological legend of the group is as follows: Lycus, the King of Thebes, having married Dirce after repudiating Antiope, her rival, the former caused Antiope to be imprisoned and exposed to wild beasts on Mt. Cithæron, where she was avenged by her sons, Zethus and Amphion. Meanwhile, Lycus and Dirce came to Mt. Cithæron for the festival of Bacchus, intending to kill Antiope, but the sons slew Lycus, and tied Dirce, their mother's persecutor, by her long hair to the horns of a bull, to be dragged to death over the rocks of Cithæron.

At the opposite end of the room is

6,001. The **Farnese Hercules**, found in the Baths of Caracalla in 1840. The simple and majestic attitude of the statue is very striking, and according to the inscription it is the work of *Glycon* of Athens.

Both the Farnese Bull and the Farnese Hercules were presented to the Bourbon King of Naples by the Farnese family.

Other statues are

6,234. Seated figure of Apollo. 6,325. Satyr with tiger. 6,019. Torso of Psyche. C. 6,016. Adonis. C. 6,353. Farnese Cupid, believed to be an original by *Praxiteles*. 6,026. Nereid found at *Posilippo* in 1840. 6,335. Ganymede. 6,726. Bacchanal. 6,773. Celebrated marble vase of Gaeta by *Salpion* of Athens, once used as a baptismal font in the Cathedral of Gaeta. 124,325. Sarcophagus, with inscriptions to Metilio Torquato. 6,036. Torso of Mars. 6,035. Torso of Venus. 6,034. Torso of Bacchus. 6,260. Mask of Jupiter.

HALL OF THE AMAZONS.—A short passage leads to two small rooms containing reproductions of groups erected by King Attalus I. on the Acropolis at Athens as votive offerings. 6,012. Dead Amazon. 6,013. Dead Gaul. 6,014. Dead Persian. 6,015. Wounded Gaul. 6,405. Wounded Amazon on horseback. 6,407. Warrior on horseback.

HALL OF VENUS.—A collection of Venuses and Cupids. 6,339. Wounded Cupid weeping. 6,293. Crouching Venus. 6,284. Venus. 6,283. Venus. 6,020. **Venus Callipygus**, found in the ruins of Nero's Golden House at Rome; remarkable for the softness of the flesh, and the grace of the attitude.

CORRIDOR OF THE CANDELABRA.—Examples of the decadence period in polychrome marbles. 6,260. Diana Lucifera. F. 6,118. Phrygian Slave. F. 6,281. Apollo in porphyry, restored in white marble. F. 6,368. Diana of Ephesus in yellow alabaster. F.

GALLERY OF THE FRAGMENTS.—Five rooms containing sculptural fragments, sarcophagi, and decorative works. 6,676. Table pedestal with a Centaur and a Nereid. 6,688. *Bas-relief* of Apollo and the Graces. 6,374. Atlas kneeling and bearing the Globe on his shoulders. 6,375. Cupid and Dolphin. 6,693. Sarcophagus with representation of a saturnalia.

At the end of the Gallery of the Fragments is the

EGYPTIAN MUSEUM

which belonged to the Borgian Collection. It contains copies in plaster of Egyptian and Assyrian monuments, statuettes in basalt, *bas-reliefs*, inscriptions, and mummies. At the foot of the staircase are male and female mummies,

among them a priest and a princess. In the glass cases are necklaces, amulets, and animals sacred to Egyptian worship.

Collection of Terra-Cottas displayed in three rooms, principally from the Temple of Apollo at *Metapontum*, also polychrome tablets, ex voto statuettes from *Pompeii*, *Tarentum*, and *Cumæ*.

Returning by the vestibule we enter in the west wing the Gallery of Greek and Roman Portraits, and commence the

SECOND SECTION

at the

Gallery of the Orators and Philosophers. 6,023. Homer, a splendid bust. 6,133. Sophocles. 6,129. Socrates. 6,138. Euripides. 6,140. Apollonius. 6,180. Pyrrhus. 6,130. Livia. 6,239. Herodotus and Thucydides, double hermes.

From the above Gallery a door leads to the

HALL OF THE INSCRIPTIONS, which in five rooms contains 2,000 Latin inscriptions, which are a mine of information to the scholar; but we can, of course, barely allude to them. M. Fiorelli's work on the subject will supply the student's needs.

1st Room. Wall cases of small inscriptions.

2nd Room. The celebrated **Tables of Heradra** found at *Pistlicci* in 1735.

3rd Room. Oscan inscriptions.

4th Room. Graffiti from *Pompeii*.

5th Room. Miscellaneous inscriptions.

In the Corridor formerly called that of the Balbi, and in five adjacent rooms, have been placed the

BUSTS AND STATUES OF THE EMPERORS, of which the following are most noteworthy: 6,040. Colossal statue of Augustus Cæsar, seated. 6,089. Agrippina seated. 6,062. Julia, daughter of Titus. 6,033. Caracalla. 6,085. Nero. 6,059. Titus. 6,092. Marcus Aurelius. 6,075. Hadrian. 6,046. Caligula. 6,082. Tiberius. 6,190. Cleopatra. 110,892. Colossal bust of Titus. 6,102. Maximinius. 6,071. Antoninus Pius. 6,098. Heliogabalus. 6,291. Venus Faustina. 6,297. Venus Mariana. 6,038. Colossal bust of Cæsar.

In the middle of the central room is

10,029. The famous **Mosaic of the Battle of Alexander**, found in 1831 in the House of the Faun at *Pompeii*. It represents the battle of Issus at the moment when Alexander, having lost his helmet, charges Darius with his cavalry, and kills the Persian General. Darius, in his chariot, is preparing for retreat.

Parallel with the above corridor is

The **Hall of Bronze Fragments**, found in *Herculaneum* and *Pompeii*, including 110,127. Silver bust of Galba, and in the next

Hall of the Temple of Apollo, statues and vases from the *Pompeian Temples*. 5,629. Apollo Sagittarius. 4,895. Diana. 6,266. Colossal bust of Jupiter. 6,204. Mask of Juno.

Hall of the Temple of Isis, contains paintings from the walls of the temple, and statues. 976. Isis. 6,312. Bacchus. 6,290. Venus.

GALLERY OF THE LARGE BRONZES.

In the Corridor. 4,904. Horse of a chariot from *Herculaneum*, with an inscription by *Magrocellius*. 5,601. Claudius Drusus. 5,612. Livia.

In the entrance to the Hall, Equestrian Statue of Caligula found at *Pompeii* in 1823. 5,617. Bust of Tiberius. 110,663. Bust of the Banker and Usurer Lucius Cecilius Giocondo (p. 271).

In the five rooms following are Bronzes from *Pompeii* and *Herculaneum* :

1st. **Hall of Narcissus**. Animals for ornaments of fountains, etc. 4,899. Group of Dogs, and Wild Boar. 4,994. Statuette of Fishermen. 4,890. Young Bullock. 111,701. Cupid. 5,003. Narcissus, found at *Pompeii* in 1861. A charming statuette, often reproduced. 5,002. Dancing Faun. 5,001. Drunken Silenus.

2nd. **Hall of the Archaic Apollo**. 5,630. Archaic Apollo. 4,995. Two nude statuettes, one of them representing a youthful Faun. 4,998. Venus. 4,997. Victory. 5,613. Apollo playing the Cithæra. In the centre, Ephebos, by Polyclethus. Found at *Pompeii* in 1899.

3rd. **Hall of Mercury**. The bronzes in this and the two following rooms were found in the *Villa of Pisoni*, at *Herculaneum*. 5,625. Mercury Reposing, a beautiful

representation of youth, probably by Polycletus. 5,608. Archaic Apollo. 5,618. The Bearded Dionysius, formerly called Plato. 5,592. Berenice. 5,604, 5,620, 5,603, 5,621, 5,619. Archaic statues, formerly thought to be dancing girls, now identified as water bearers. 5,624. Sleeping Satyr. 4th. **Hall of the Drunken Faun.** 5,628. Drunken Faun dancing, found July 30, 1754, in a *Villa in Herculaneum*. 5,626. Discobulus. 5,627. Discobulus.

5th. **Hall of the Paintings from Boscoreale.** Various splendid wall paintings (frescoes) discovered by Sigr. de Prisco in 1900, in a *Villa at Boscoreale*, near Pompeii. 5,607. Archytas. 5,600. Ptolemy Soter. 5,598. Autus Gabinus. 5,634. Scipio Africanus. 4,896. So-called Sappho. 5,616. Supposed Seneca. 5,623. Heraclitus. Small busts of Demosthenes, Epicurus, Agrippina, Metiodorus.

At the north end of the Vestibule is the staircase leading to the **Entresol** and **First Floor**. At the foot of the staircase colossal Torso of Jupiter.

Ascending the staircase we reach the

ENTRESOL,

on the right side of which are the

Collections of Ancient Frescoes, and Ornamental Paintings from the excavations of *Pompeii*, *Herculaneum*, and *Stabia*. They were executed on the walls by a method known to the ancients, but not handed down to us. They adorned the walls of the Pompeian and other houses when it became the fashion under the Empire to imitate the decorations of the great Roman houses.

This collection has been arranged partly mythological and partly according to their subjects, such as town and country life, decorative fancies, sea pieces, and landscapes. They are generally the work of copyist painters, who cultivated the art of wall decoration.

Hall of Achilles. 9,105. Achilles taking leave of Briseis, a splendid painting. 9,008. Telephus, the infant son of Hercules, suckled by the goat. 9,109. Achilles being taught the lyre by Chiron. 9,110. Achilles at the Court of Lycomedes. 9,112. Sacrifice of Iphigenia. 9,560, 9,562, 9,564. Monochrome Paintings.

Hall of Medea. 9,876. Medea meditating the murder of her children. 9,043, 9,046. The Legend of Theseus.

Hall of the Cupids. 9,180. Cupids for sale. 8,791. Supposed caricature of Nero and Seneca representing a parrot drawing a chariot driven by a locust.

Hall of Spring. In the centre are four paintings representing the four seasons—among them "Spring," which, from the grace of execution, would seem to be the work of a modern artist. In this room are also some famous Dancing Girls, Satyrs, Bacchantes, Cupids.

Hall of Landscapes and Portraits. 9,058. Portrait of P. Procullus and his wife. 9,084. Sappho. 9,514. View of Pompeii, seen from the port of Stabia. In the centre of the room, Two Glass Cases with objects recently excavated at Pompeii.

RESERVED CABINET.

This collection contains statuettes, *bas-reliefs*, mosaics, paintings, and amulets of obscene character, which can only be seen by special request.

1st Room. 27,700. Satyr and the Goat—a group from Herculaneum. 27,834. Tripod supported by three Satyrs.

2nd Room. Contains in three glass cases the most famous amulets against fascination in use in ancient times.

Returning to the staircase, we ascend to the

First Floor,

and turn to the left into the east wing for the **Antiquities**, comprising Articles of Food, Paintings, Marbles, Bronzes, Lares, Statuettes, objects for women's use, apparatus for lighting and warming.

At the end of the passage to the right is the

1st Room, Eatables, where, in glass cases, are seen the charred remains of food, such as bread, olives, figs, etc., which were in common use in Pompeii. Especially noteworthy : 84,698. Loaves charred, found in a baker's oven. 84,630. Dates. 85,623. Dried figs. 84,632. Pastry. 84,631. Grapes. In other glass cases are liquids, such as oil and essences ; also the colours used by Pompeian artists. And in order to complete the picture of real life, Professor Pais has collected on the walls paintings representing fruit, vegetables, fish, etc.

2nd Room. Marbles from the Gardens. The custom

of adorning the gardens with graceful sculptures, groups of animals, hermes of fauns, masks, and other symbols, finds abundant proof in this collection. On the walls are paintings representing the cultivation of gardens and scenes of country life.

3rd Room. Safes. The use of safes or strong boxes to contain valuable treasures is shown by the presence of **Bronze Coffers**, graceful in form, and with sculptures of a high order of merit.

4th Room. Lares. An ample collection of statuettes of Divinities found in the Sacrarii, where the household gods were kept, is evidence of the wide use of such sculptures applied to domestic worship. These are of various styles — Egyptian, Etruscan, Greek, Archaic, Italian, Roman, and Alexandrian.

In the centre of the room is a group of Alexander, an Amazon, and Bucephalus.

5th Room. Statuettes, a very interesting collection. 5,285. Minerva. 4,998. Venus at her toilet.

6th Room. Vases for Domestic and Religious Use. Lamps and Lampstands. The finest bronze vases for domestic use or public worship are shown in Two Glass Cases, and comprise ewers, amphoræ, pans, bottles, jugs, cups, and buckets. Also admirable examples of lampstands, and some small lamps beautifully sculptured. Among the Vases may be noted 69,077, 69,322, 110,040, and 68,866. Among the Lamps: 72,224. Phrygian Dancer. 72,209. Candelabra, Silenus. 72,279. Candelabra with Faun seated. 72,241. Cupid with a Swan.

7th Room. Objects for Women's Use. In long glass cases are arranged objects used by women for the toilet and ornament, such as mirrors, necklaces, thimbles, needles, pinholders, buckles, clasps, hairpins, combs. Also theatre tickets, tops for children, etc., etc.

8th Room. Illumination. In this room are collected all the various objects for illumination used by the ancients, from the richest Candelabra to the most modest Lantern at the shop doors and street corners.

9th Room. Warming Apparatus, and Various. Vases for warming purposes in use by Persians, Greeks, and Romans, almost modern in form. Also instruments for engineers, sculptors, writers, and painters. Musical instruments, strigiles (scrapers) for the body, ointments,

glasses, forceps, surgical instruments, weights and measures for liquids and solids.

Hall of the Plans of Pompeii. This large room has been arranged to contain a great Plan or Model of Pompeii, in which all the streets of the city are shown in relief in cork with surprising precision, and on a scale of 1 : 100.

In the Wall Cases are kitchen utensils, fishing tackle, etc.; also couches as found in the house of Valerius at Pompeii.

The remaining rooms in the east wing are occupied by the **Library** (see p. 260).

On leaving this floor and returning to the first room of the small bronzes, we ascend by a small staircase to the **Second Floor**, where in the east wing are exhibited collections of Enamels, Majolica, Glass, Gold Ornaments, Silver Ornaments, Greek, Italian, and Gladiatorial Weapons, Papyri, Medals, and Ceramic Ware.

Second Floor.

1st Room. Enamels and Majolica. From a large accumulation in the warehouses Professor Pais has selected the most precious objects, and displayed them in elegant Wall Cases and glass-covered Tables. This important collection includes a number of specimens of a kind of earthenware with a coloured glaze, such as 4,467. Tazza with palmette. 121,382. Toad. 124,846. A Roman. 124,943. Lamp with three burners.

The Ivory objects are in separate cases, among which may be noted 109,878. Muse with Lyre. 9,578. Pompeian stucco.

2nd Room. Ordinary Glass. Here in handsome cases are exhibited hundreds of objects of ordinary glass for daily use, including bowls, beakers, bottles of all shapes, drinking glasses, amphoræ, cups, plates, and chemist's outfit.

In the centre is a large **Funereal Urn** of vitreous substance, composed of a blend of various fragments.

3rd Room. Coloured Glass. In this magnificent collection of ancient glass special attention should be directed to 13,521, a Funeral Urn found at Pompeii in the Tomb of the Garland. It is of cut glass, white cupids on a blue ground, with a wreath of exquisitely chiselled leaves.

4th Room. Gold Ornaments. Collections from *Pompeii*, *Herculaneum*, *Cumæ*, *Canossa*, and *Pozzuoli*, consisting of rings, necklaces, diadems, funereal wreaths, chains, bracelets; collars, bands, and leaves of gold of the finest workmanship. To be particularly noted are : 24,836. Earrings found at Edessa. 24,893. Greek polychromic diadem. 24,899. Necklace with Satyrs' heads. 25,000. Votive gold lamp found at *Pompeii* in the Marine quarter.

5th Room. Silver Ornaments. Beautiful and rich collection of goblets, vases, tablets, cups, spoons, medallions. 25,376-77. Two goblets with centaurs, from the house of Meleager at *Pompeii*. 28,301. Mortar with the Apotheosis of Homer. 25,284. Chiselled tripod.

In the centre

25,289. Bucket, with the Toilet of Venus at the Bath.

6th Room. Greek, Italian, and Gladiatorial Arms. The Italian and Roman weapons were found in the soldiers' barracks at *Pompeii*. 5,746. A Battle Standard. 5,669. Shield with Medusa's head. 5,641. Decorated car. 5,681. Poniard with ivory handle.

The Greek weapons were found in the tombs of *Ruvi*, *Canosa*, and *Pestum*, in 1806, including armlets, belts, shields, helmets, etc.

There are also richly decorated gladiatorial helmets, shields, and trumpets.

7th Room. Papyri. A large number of Papyri in rolls, found at *Herculaneum* in a carbonised condition in 1752, have been patiently and skilfully unrolled and rendered legible by the Abate Antonio Piatti. Some thirty of these have been published, and great disappointment felt on finding that the Library from which the Papyri came belonged to a philosopher named Philodemus of the school of Epicurus, who only wrote treatises on rhetoric and philosophy, of little general interest or importance.

It is to be hoped that some of the unpublished, or yet unrolled papyri will be more valuable.

In this room also are eighty wooden tablets found in the house of the Pompeian usurer, L. Cecilius, inscribed with accounts, contracts, receipts, and payments, and other entries connected with a commercial office.

8th Room. Medals and Coins. This large collection, arranged by Signor Fiorelli, is displayed in ten wall cases. The Medals are classified into Italian and Foreign.

The Coins are divided as follows : Greek, Greek Campanian, Roman, Mediæval, Modern.

gth and other Rooms. **Ceramic Ware.** This collection, numbering 4,000 Vases of every epoch from the most ancient to that of Magna Grecia, is perhaps the richest in the world. It comprises the

Collections from Southern Italy ; the Cumæan Collection ; and the Santangelo Collection.

The Italian Vases are mostly from the tombs of Lower Italy, of native workmanship.

The Cumæan Collection consists chiefly of vases, terracottas, and small bronzes. These were purchased from the heirs of the Count of Syracuse by the Prince of Carignano and presented to the Museum.

The Santangelo Collection is arranged in two rooms reached from the Medal Room. It is rich in vases, coins, mosaics, statuettes, arms, terra-cotta, and a great variety of pottery.

In one large room have been placed the finest Greek Vases, conspicuous among which is the **Destruction of Troy**, a three-handled vase found in a Roman tomb at *Nola*, in 1797, and acquired by the Museum from the Vincenzo family for 11,000 scudi. Also the large two-handled painted Vase.

Continuing the inspection of the other rooms are many vases from the factories of Magna Grecia catalogued by Patroni. At the end of the rooms is a Wall Case in which the objects found in a Roman tomb recently excavated have lately been placed.

The whole of the West Wing is occupied by the **Picture Gallery**, which is being completely rearranged. Sixteen rooms are now open to the public. As previously mentioned, no Official Catalogue is yet available, but the following condensed description of the pictures will be found serviceable.

PICTURE GALLERY.

It is the intention of the Director, Professor Pais, to unite in the left side of the Museum on the first floor, the Picture Gallery, the collection of Tapestries of the

Marchese • del Vasto, the Farnesian Collection of the Rinascimento, with the Sculptures and Casts, dating from 1700 to 1800. Thus all the modern collections would be united, and entirely separated from the ancient, including also the Firmiana collection of Engravings.

Although the rearrangement of the Picture Gallery has not yet been completed, the following rooms can be visited in the order indicated :—

Neapolitan and Dutch Schools.

- 84,437. One of the Magi and Charles of Anjou *Nicolo Frumentli.*
 84,251. The Virgin Enthroned *Antonio Solario (lo Zingaro).*
 124,547. Fountain and Lion *Simone Papa.*
 84,480. St. Jerome Extracts Thorn from Lion's Foot *Van Eyck.*
 84,442. One of the Magi (portrait of Robert, King of Sicily) *Nicolo Frumentli.*

Dutch and German School.

- 84,467. The Birth of Christ *Albert Dürer.*
 84,439. The Adoration of the Magi *Luca d'Olanda.*
 84,490. The Parable of the Blind Men, *Brueghel the Elder.*
 84,486. Old Monk Whose Purse Strings are Cut *Brueghel.*
 84,473. Portrait of Maximilian I. *Luke de Leyden.*

Tuscan School.

- 84,310. Christ and the Magdalen *School of Giotto.*
 84,044. The Holy Virgin *Fra Bartolommeo.*
 84,193. Virgin and Child *Sandro Botticelli.*
 84,198. The Annunciation *Filippo Lippi.*
 84,209. St. John *Ghirlandaio.*

Venetian School.

- 84,010. Holy Family *Palma Vecchio.*
 84,011. St. Jerome *Ibid.*
 83,946. Sta. Euphemia *Andrea Mantegna.*

- 83,902. The Virgin and Infant Christ . . . *Alvise Vivarini.*
 83,990. The Transfiguration . . . *Giovanni Bellini.*
 84,487. Portrait of a Cardinal . . . *Hans Holbein.*

Æmilian and Lombard School.

- 83,952. Adoration of the Magi . . . *Garofalo.*
 84,119. The Infant Christ adored by St.
 Clara . . . *Fillipo Mazziola.*
 84,166. The Resurrection . . . *Sodoma.*
 84,017. The Assumption . . . *Bernardino Pinturicchio.*
 83,994. The Virgin and Child
 Pietro Vannucci (il Perugino).
 83,998. The Virgin and Infant Christ . *Bernardino Luini.*
 83,878. The Adoration of the Magi . . *Cesare da Sesto.*

Italian Tribune.

- 84,039. Portrait of Alexander VI. . *Sebastiano del Piombo.*
 84,024. Panther . . . *Francesco il Parmigiano.*
 84,004. Portrait of Cardinal Biucrini . . *Raphael.*
 84,000. Portrait of the Cav. Tebaldeo . . *Idem.*
 83,988. Madonna del Gatto, *Guilio Pippi (Guilio Romano).*
 80,977. Portrait of Philip II. . . . *Titian.*
 83,974. Portrait of Paul III. . . . *Idem.*
 83,913. Portrait of a Young Lady believed
 to be Titian's Mistress . . . *Idem.*

Room of the Danae.

- 84,002. Leo X. . . . *Raphael.*
 83,791. The Virgin and the Infant Christ . . *Idem.*
 84,036. An Old Man giving a lesson on Architec-
 ture to a Youth . . *School of Andrea del Sarto.*
 83,809. Christ Bearing the Cross, *Polydorus da Caravaggio.*
 83,970. Danae and Cupid *Titian.*
 83,921. Paul III. with his Nephews Octavio
 and Alexander . . . *Idem.*
 111,425. The Presentation at the Temple *Paolo Veronese.*

Venetian School of the 16th Century.

- 84,132. Unknown Portrait . . . *Annibale Carracci.*
 83,908. Portrait of Antonelea Sanseverino
 Giorgio Barbarelli (Giorgione).

They represent the seven principal moments which decided the famous Battle of Pavia, and are the works of the Dutch painter, *Bernardo Van Orly*.

1st Picture. The French artillery is attacked by the Spanish lansquenets and arquebusiers.

2nd Picture. The entrenched camp of Francis I. is invaded by the spearmen of the Marchese del Vasto.

3rd Picture. The Spanish arquebusiers attack the centre of the French army.

4th Picture. Disbandment of the French. The Swiss refuse to advance.

5th Picture. Francis I., fallen from his horse, is made a prisoner.

6th Picture. The Duke d'Alençon turns to fly, crossing the Ticino, pursued by the Neapolitan Spanish cavalry.

7th Picture. The Swiss in the rear-guard of the French army, taken in the flank by the troops of Antonio de Leyva, who had been besieged in Pavia, are driven into the Ticino and drowned.

This series of tapestries of the Battle of Pavia are in fine preservation and of great value.

This hall also contains works of mediæval art.

The other rooms of the Picture Gallery are not yet open to the public on account of repairs being done to the building (1904-5).

UNIVERSITY AND COLLEGES, ETC.

Since the year 1780 the **University** has been lodged in the Convent of Il Gesù Vecchio (*Marco di Pino*). The President is also *ex officio* head of the Board of Public Instruction; Rector, General Secretary, a hundred professors, and several thousand students. Collections of Natural History, Mineralogy, etc., in halls recently built. Unique collection of Minerals from Vesuvius. The Library, on the upper floor, is open from 9 to 3 daily. In the great court are statues of Giordano Bruno, S. Thomas Aquinas, and other eminent Neapolitans. Busts of less known local celebrities in Upper Corridor.

It is proposed to build a new University near the Albergo di Poveri, adjacent to the Botanical Garden (Strada Foria).

College of Music, founded in 1537. Lodged since 1826

in monastery of S. Pietro à Maiella. A hundred pupils on foundation for free instruction ; others taught for 9 ducats a month. *Bellini* was a student here. *Zingarelli* and *Mercatante* have been directors. Valuable library of musical works, autograph compositions of *Cimarosa*, *Paisiello*, *Bellini*, *Pergolese*, and other Neapolitan masters. Small theatre for rehearsals.

The Chinese College. Founded 1732 by Father Ripa, for education of young Chinese as missionaries. Now devoted to instruction in Oriental languages. In **refectory**, portraits of Father Ripa, and successive directors, and various Chinese students. Small **museum** of Chinese curiosities.

Medico-Chirurgical College in monastery of San Gaudioso. A hundred and twenty pupils. Lectures, **pathological museum**, etc. Subterranean passage to the Hospital for Incurables.

Royal Society, with three branches, Science, Archæology, and Fine Arts. Transactions published.

Accademia Pontaniana. A literary and scientific institution, founded in 1471 by the learned Giovanni Pontano, holding its sittings at Convent of S. Domenico Maggiore (p. 246).

LIBRARIES.

We have described the **National Library** in our account of the Museum (p. 260).

Biblioteca Brancacciana, attached to S. Angelo a Nilo. Oldest library in Naples. Founded 1675 by Card. F. M. Brancaccio. About 70,000 printed books and 7,000 MSS. The former rich in works on jurisprudence ; the latter mostly historical.

Biblioteca dell' Università. Chiefly founded from libraries of suppressed convents. Most frequented library in Italy. About 140,000 volumes. Rich in 15th-century books, etc.

Biblioteca dei Gerolomini, formerly library of the Oratory of S. Filippo Neri, 18,000 books, 60 MSS. Among the latter a *Seneca* (14th century), illuminations attributed to *Lo Zingara*.

Biblioteca del Municipio, chiefly founded from Bourbon private library. Easy of access. The only library open in the evenings.

Some private libraries can be used. Amongst others, the **Filioli**; the **Fasco** (with valuable numismatic collection); **Policastro**, with complete collection of books printed in Naples; the **Santo Pio**, rich in *princeps* editions of the Classics; early Italian poets (*e.g.*, a Dante, 1378; and a Petrarch, Venice, on parchment, 1470), also in early Bibles and Aldines.

The **National Archives**. In rooms of suppressed convent of SS. Severino e Sosio (p. 257). In four sections. **1. Historical and Diplomatic.** **2. Financial.** **3. Judicial.** **4. Municipal.** Some 40,000 of these most valuable documents are parchment MSS., and those of the Angevin period alone number 380,000.

The first or historical section is of most general interest, containing documents from about 700 A.D., to the close of the Spanish regency. Permission to inspect any of the documents must be obtained from the Director of the Archives.

PALAZZO REALE.

The **Royal Palace**, or Palazzo Reale, open Thursday and Sunday from 11 to 4, is an immense block of buildings, upwards of 550 feet in length. The architecture is a combination of the Doric, Ionic, and Corinthian, there being separate rows of pillars of each of these orders, one above the other, along the *façade* of the palace.

On application to the intendant of the palace, on Wednesday and Saturday, 11 to 12, an order may be obtained which will admit a party of six, not only to the Reale, but also to the Capodimonte, Astroni, and Caserta.

The first part of the palace to which the traveller is conducted is the **garden-terrace**, which has a handsome marble table in its centre; this terrace commands a fine view of the harbour and arsenal, etc.

Room I.—From this may be seen the theatre and dining-room. A picture of the Holy Family by *Spagnoletto*.

Room II.—Christ in the Temple . . . *Caravaggio*.
 John the Baptist . . . *Carracci*.
 Carità . . . *Schidone*.

Room III.—This is the **throne-room**, and is upholstered in crimson and gold. The *bas-reliefs* represent the different provinces. The broiery was made by the working people at the poorhouse in 1818.

Room IV. is a gallery, and contains little of interest except a few Sèvres vases.

Room V. contains a writing-table, the gift of the City of Naples.

There are other chambers, in which see, amongst other pictures,

Leonardo da Vinci parting with the "The Last Supper"	<i>Podesti.</i>
Portrait	<i>Van Dyck.</i>
Portrait (of the Netherlands School).	
Usurer	<i>Quintin Matsys.</i>
Cardinal	<i>Domenichino (?)</i>
Henry VIII.	<i>Holbein.</i>
Alessandro	<i>Titian.</i>

The staircase is perhaps the finest portion of the building (constructed 1651), and is about the only part of the original palace to be seen, the rest having been destroyed by fire in 1837. The emblematical **statues** of the rivers Ebro and Tagus at the foot remind one of the recent Spanish rule.

PALAZZO REALE DI CAPODIMONTE,

open Sunday and Thursday, with permit (*see* p. 279), 10 till 4; Bosco closed April and May, is situated on the most beautiful and elevated spot in Naples. Begun by Charles III. in 1738, it was completed by Ferdinand II., in 1834. Fine park and gardens (3 miles in circumference), with charming prospects. Admission to an enclosure called the Bosco, 25 c. Fifty-five spacious rooms. Paintings, chiefly modern, in the Royal Museum (fee 1 fr.). Catalogues in each room. Fine collection of armour, including helmet and shield of the Norman Roger; sword given by Louis XIV. to Philip of Anjou, and that given by Ferdinand I. to Scanderbeg. Arms of Alexander Farnese, Victor Amadeus, etc. One room is decorated with Capodimonte porcelain (now very rare).

Near the Park Gates is the reservoir of the new water works; and at a short distance is the **Observatory**, founded in 1812, and enlarged in 1820.

PRIVATE PALACES.

Of these there are many in Naples, though but few

claim attention, either as regards architecture or objects of art. The most worthy of note are—

Palazzo Arcivescovile, in the Via Duomo facing the Palazzo Donna Regina, erected in the 13th century, restored by Cardinal Filomarino in the 17th century.

Palazzo Cuomo, a fine 15th-century building, in the Via del Duomo; was removed and carefully re-erected in its present site in 1882-86, and presented to the town by Prince Gaetano Filanzieri as the **Museo Civico Filanzieri**. It contains mosaics, antique weapons, enamels, gems, majolicas, etc., and some 60 pictures in a fine hall on the first floor, Italian and Dutch. Catalogue in the galleries. Admission, Tuesday and Saturday, 11 till 3, free; Thursday by permission of the keeper. Catalogue, 2 fr.

Palazzo d'Angri, in the Strada Sant' Anna, built by Luigi Vanvitelli, 1773, and occupied by Garibaldi when Dictator, 1860.

Palazzo di Donn' Anna, in the Strada Nuova di Posilipo, in ruins, having been commenced by Fansaga, 1630, for Anna Carafa, wife of the Viceroy Duke of Medina, but never completed.

Palazzo di Ministeri, or **Municipio**, in the Piazza del Municipio, erected in 1820 under the Bourbons, by the architects Luigi and Stefano Grasse. In the gateway of this handsome building are the statues of Kings Roger and Frederick II.

Palazza Fondi, in the Strada Medina, designed by Luigi Vanvitelli, containing a gallery of pictures. Shown by special permission of the Prince only.

Palazzo Gravina, Strada Montoliveto, finest palace in Naples as a work of art. Erected by the Duca di Gravina, 1500. Designed by *Gabriele d'Agnolo*. Marble gateway, and attic over cornice, modern. Now **General Post and Telegraph Offices**.

Palazzo Maddaloni, in the Strada Santa Trinità Maggiore, designed by Fansaga, 1628, containing handsome staircase, fine rooms, and massive gateway.

Palazzo Miranda, built by *Barba* for Duchess of Miranda, in 1780. Small picture gallery. (1 fr.)

Palazzo Sant' Angelo, begun from designs of *Massuccio I.*, restored in 1466.

Sculptures of marble doorway	.	}	<i>Agnolo Aniello</i>
Inlaid wooden doors	.	}	<i>del Fiore</i> ,

Antiquities transferred to National Museum. Paintings remain.

CASTEL CAPUANO

was the palace of the Suabian and Angevine monarchs. Here Covella Ruffo, Duchess of Sessa, came from the ball-room to trample on the bleeding corpse of her victim, S. Caracciolo, favourite of Joanna II. In 1540 the law courts were established here by Don Pedro. Beneath the Criminal Court are prisons.

CASTEL DEL CARMINE.

Now barracks and military prison. Founded by Ferdinand I., 1484; enlarged by Don Pedro. Stronghold of the people under Masaniello in 1647. The prison of distinguished patriots under Queen Caroline and Cardinal Ruffo, in 1796.

CASTEL DELL' OVO.

On a small island reached from the south end of the Pizzofalcone by an embankment and bridge.

So named from its shape. Founded 1154, by William I. The frescoes of *Giollo* have entirely disappeared. Here the witty painter held frequent conference with his patron, Robert the Wise. Noted by Froissart as a place of remarkable strength. Destroyed 1495, by Ferdinand II.; restored 1534, by Don Pedro. Now a barrack and military prison.

CASTEL NUOVO,

in the Strada Medina, was commenced in 1283 by Charles I. Designed by *Giovanni da Pisa*. Most of present works date from 1546, under Don Pedro de Toledo. Charles III. of Bourbon gave it its present form. Two round towers, capable of threatening the city, pulled down in 1862. Entrance (free) on the N. side.

Triumphal Arch (with **bronze gates** valued at several millions of francs), built to celebrate entry of Alphonso I. (1442).

Bas-reliefs *Merliano, Fiorentino, etc.*
Statues of Saints, etc. *Giov. da Nola.*

The **Armoury**, once the Hall of Reception of Kings of Naples.

Picture of S. Francesca di Paola . . . *Spagnoletto*.

In the inner court is situate the **Church of S. Barbara**.

Principal Entrance . . . *Giuliano da Majano*.

Adoration of the Magi . . . *J. van Eyck*.

Statue of Virgin and Child. . . *Giul. da Majano*.

Ciborium, with reliefs . . . *Ibid.*

Winding Stairs (158 steps) to summit of the **Campanile**, attributed to *Giov. da Pisa*.

The **Dockyard** and **Arsenal** adjoin the Castel Nuovo.

CASTEL SANT' ELMO,

reached from the Corso Vittorio Emanuele by steep bridle paths, or by the Rione Vomero Cable Tramways (see p. 222).

Founded 1329, by Robert the Wise. Architect, *Giacomo de Sanctis*. What is now seen, probably the work of Don Pedro. View from the **Ramparts** very fine. Now a military prison. Admission only by special permission. Beneath is an enormous **cistern**, as wide as the Castle, also a subterranean passage leading direct to the Royal Palace in Naples. For particulars of the suppressed Carthusian Monastery S. *Martino*, within the fortifications (see p. 252).

BRIDGES.

Ponte della Maddalena, over the Sebeto. Built by Charles III., in place of more ancient one.

Ponte della Sanità, a viaduct, being part of road made in 1809 by the French, from the Toledo to Capodimonte.

Ponte dell' Immacolatella, near the Molo Piccolo. Erected by Charles III. ; rebuilt 1843.

Ponte di Chiaia, a viaduct, connecting hills of Pizzofalcone and Sant' Elmo. Built 1634 ; rebuilt 1838.

PORTS.

Porto Grande, N. of the Molo. Constructed 1302, by Charles II. of Anjou, at the same time as the Molo. Harbour enlarged 1740. This port presents a very interesting and lively seen. Boats for excursions on the bay can

be had here. Previous understanding must be come to and enforced.

Porto Militare (1826), 5 fathoms deep, is enclosed by the old Molo (N.) and a strong breakwater (S.), extending 1,100 feet into the sea. Vessels of the Italian navy may often be inspected here. In the S.W. corner are the Darsena and the Arsenale di Marina, with dockyards, etc.

Porto Piccolo, last remnant of ancient *Palæopolis*. Now half buried in sand, and used for small boats only. Traces of an **ancient lighthouse** exist, whence name of adjacent street, *Lanterna Vecchia*. Close by, on the Molo Piccolo, are the **Immacolatella**, the **Sanità Offices** and **Custom House**. Adjoining is the quay at which travellers arriving by sea disembark, and whence steamers for Capri and Ischia start.

GATES.

The mediæval fortifications of Naples have mostly disappeared, except the three castles, and some remains of the wall and ditch, and a few gates modernised.

Porta Alba, near the Via de' Tribunali, erected in 1632.

Porta Capuana, an old road to Capua. Erected by Ferdinand I.; but the modern ornamented gate dates from 1535, entry of Charles V. Two ancient towers, *L'Onore* and *La Virtù*.

Porta del Carmine, on the W. side of the Castel del Carmine. Of this structure only the two massive round towers remain.

Porta Nolana opens on the Corso Garibaldi. Two round towers, *Santa Fé* and *Speranza*. Bas-reliefs of Ferdinand I.

STREETS AND PUBLIC PLACES.

Galleria Principe di Napoli. A covered Bazaar, designed by Alvino. Opposite the Museum.

Galleria Umberto Primo. In the Via Roma (Toledo), a handsome structure in the form of a Latin Cross, resembling the Galleria Vittorio Emanuele at Milan. Cafés, concerts, shops. Built in 1887-90.

Largo del Castello, now **Piazza del Municipio**. Largest square in Naples. Gardens, etc. Busy centre of traffic. Town hall built in 1819-25. Police Offices, Finance

Offices, Bank of Naples, and Bourse. Equestrian Statue of Victor Emmanuel II. by Franceschi, 1897.

Largo del Mercato (see p. 228).

Largo di S. Domenico. Several palaces. Obelisk and statue, *Fansaga*.

Largo Medina contains the statue of Mercadante.

Piazza Cavour, on the east side of the Museum, to the north leads to the Strada Foria and the Strada del Duomo, to the Cathedral (p. 237).

Piazza del Plebiscito, on the right the royal palace, with colossal bronze statues. Opposite is the Prefecture; on the W. side is the handsome church of S. Francesco di Paola, with dome and arcades, an imitation of the Pantheon at Rome, erected 1818-31. Statues and pictures by modern Italian masters. Admission till noon. Band on the Piazza in summer.

Piazza Dante, near the Porta Alba, formerly the Largo del Mercatello. Marble monument to Dante, erected in 1872. *Liceo Ginnasiale Vittorio Emanuele*, built by the City of Naples in 1757 in honour of Charles III., surmounted by a balustrade with twenty-six statues.

Piazza de' Martiri, near the fine street Via Calabritto, contains the **Colonna de' Martiri**, a marble column crowned with a bronze Victory, erected in 1864 to the memory of the patriots who fell during the several Neapolitan revolutions. Several palaces at the sides of the triangular Piazza.

Cook's Office, 52 and 53.

Piazza Umberto, situated at the west end of the Villa Nazionale, near an open space (La Torretta) of tramway stations and steam tramways, to Fuorigrotta, Bagnoli, and Pozzuoli.

Riviera di Chiaia, fashionable quarter, separated from the Villa gardens by a riding path.

The Corso Vittorio Emanuele surrounds the town on the heights. Beautiful views. Streets or steps descend to the lower roads, notably to the Toledo and the Chiaia. Tramways from the Piazza Salvator Rosa to Piedigrotta, $2\frac{1}{2}$ miles.

The Marinella, a long beach, from the port to the mouth of the Sebeto, once the headquarters of the Lazzaroni, a race now almost extinct.

The Molo, favourite promenade of seafaring people. Built 1302, by Charles II. Here Padre Rocco, the

Dominican, delivered his remarkable addresses, and excited crowds to enthusiasm.

The New Quay Partenope, or *Via Caracciolo*, the fashionable drive and promenade, facing the sea.

The Toledo, now **Strada di Roma**, described on a previous page (*see* p. 229).

Villa Nazionale (formerly *Villa Reale*), favourite promenade, between the sea and the *Riviera di Chiaia*. Shrubberies, winding paths, grottoes, fountains, statues. Some cafés near the point where the military bands play, in winter 2 to 4, in summer 9 to 10 or 11. The **Aquarium** (p. 287) is situated in the middle of the gardens.

THEATRES.

Teatro di San Carlo, founded by Charles III., 1738, was built by *Angelo Carasale*. It is one of the finest theatres in the world. The theatre was damaged by fire in 1816, but was soon restored. This house has been the scene of the first productions of many of the finest operatic compositions of the century. Indeed, Naples may boast of being the mother of modern opera. She has numbered among her later names those of *Donizetti*, *Bellini*, *Rossini*, and *Mercadante*.

Teatro Bellini, close to the Museum; modern and elegant. Opera.

Teatro del Fondo (or Mercadante), 1778, in the *Piazza del Municipio*, under the same management as *San Carlo*. Opera, ballets, and French dramas.

Teatro della Fenice, *Strada Municipio*. Opera bouffe and melodrama; twice daily.

Teatro di Fiorentini, *Strada Fiorentini*. Italian farces and dramas. Very popular. Oldest theatre in Naples.

Teatro Nuovo, 1724. In a side street of the *Toledo*, in the *Vico del Teatro Nuovo*. Italian and Neapolitan burlesque.

Teatro Politeama, *Strada Monte di Dio*. Circus, musical entertainments.

Teatro Rossini, *Strada fuori Porta Medina*. Comedy and operetta.

Teatro Sannazaro, *Via Chiaia*. Drama, comedy, and music.

In addition to the above are the **S. Carlino**, *Piazza del*

Porto ; **Petrella**, Strada Flavia Gioia, where farces and dialect pieces are performed, and in the Strada Foria are two theatres for Pulcinella, the Neapolitan Punch and Judy, a never-ending attraction. Marionette theatres on the Marinella and in the Strada Foria are always popular with the Neapolitans.

The principal **Café Chantants**, or music halls, are the **Salone Margherita**, Galleria Umberto Primo ; **Circo delle Varietà**, Via Chiatamone ; **Grand Eden**, Strada Guglielmo Sanfelice.

THE BOTANIC GARDEN.

This garden, situated in the fine Strada Foria, was commenced in 1809, completed in 1818 ; laid out by the late Professor Tenore. The greenhouse and water-supply arrangements are not first-class, but the outdoor collection of trees is extensive and interesting. A botanical library and lecture-room, with instruments for microscopic observation, and autographs of celebrated botanists. The four herb gardens are worthy of notice. Open daily, except from 12 to 2.

THE OBSERVATORY,

on the Capodimonte, 500 feet above sea-level, the horizon line only broken by the Castle of St. Elmo. A graceful edifice, with vestibule of marble columns. Here the celebrated *Piazzi* discovered Ceres in 1821 ; the late Director, Comm. de Gasparis, discovered several planetoids. The present director is Emanuele Fergola.

THE ZOOLOGICAL STATION

is the striking white building in the centre of the **Villa Nazionale**. It is intended especially for the study of the marine animals abounding in the Bay of Naples. It was established in 1874 by Dr. Dohrn, greatly at his own expense, aided by a contribution from the German Government. Great Britain, the United States, Germany, Austria, Italy, Holland, Belgium, Russia, Switzerland, all pay subsidies for the privilege of sending students to make use of the institution. The lower part is an **Aquarium**, second to none for the multitude and variety

of animals in its tanks, exemplifying the abundant fauna of the Mediterranean. In the upper storeys are the laboratories, library, and apartments of the resident naturalists. The laboratories contain twenty tables, mostly taken by different governments for students of their nationalities. Admission in winter, 2 fr. ; in summer, 1 fr. Catalogue, 1 fr.

FÊTES AND FESTIVALS.

The Neapolitan, like the ancient Greek, festivals display a marvellous intermixture of religion and pleasure, and are thoroughly characteristic of the national life and manners.

Festa di Piedigrotta. Once the chief festival of Naples, on the 7th and 8th of September. The royal family used to go in procession to the Church of the Vergine di Piedigrotta, at Piedigrotta. All the available troops were drawn out to aid the display, and for the remainder of the day the most boisterous and unrestrained merriment prevailed among the thousands of peasantry in gay local costumes, gathered from all parts of the adjacent provinces. The day, although shorn of its former glories, is still observed in a limited degree in and around the grotto of Posilipo with music, singing, and the celebrated tarantella dance.

The festival of the **Madonna di Monte Vergine** takes place on Whit-Sunday and the two following days. In vehicles of every kind the Neapolitans flock to the scene of the *fête* at the convent church of Monte Vergine, near Avellino. Here also gather motley crowds from all parts of the kingdom, affording a wonderful study of local costumes, characters, and dialects. The return to Naples is a Greek Bacchanalian procession with modern accessories. The vehicles are decorated with boughs of trees, and drawn by animals of all kinds (horse, bullock, and ass yoked together), adorned with ribbons and coloured feathers ; and crowds of excited men and women, their heads wreathed with flowers and fruit, and in their hands decorated wands and pictures of the Virgin, dance round the motley procession.

Most of the Neapolitan pilgrims return by way of Nola, and spend Whit-Monday at the Shrine of **Madonna dell' Arco**, at the foot of Monte Somma. Hither also come crowds from Naples who cannot undertake the longer

journey to Avellino ; and the day is given to dancing and singing, etc., around the shrine and along the seven miles of the road to Naples.

On August 15th the grounds of **Capodimonte** are thrown open for a popular **fête**.

Throughout Italy on the first Sunday in June the **Festival of the Constitution** takes place. Parades of the military and the national guards, etc., mass in front of S. Francesco di Paola, accompanied by salutes from the ships of war and harbour batteries ; concerts at various places, where the Garibaldi Hymn forms a conspicuous feature, and elicits enthusiastic applause ; fireworks at the Villa Nazionale, etc., form the regular programme.

Christmas brings to Naples the bagpipers of the Abruzzi (*Zampognari*), who play before the images of the Virgin. The churches exhibit tableaux of the Nativity (*presepi*), some of them moving by machinery. At **Easter** there are representations of the Holy Sepulchre. On Easter Sunday, the populace make holiday at Antignano in the morning, and at Poggio Reale in the evening. On **Ascension Day** *fêles* are kept up at Scafati and Carditello. On the day of **Corpus Christi** there are special services at Santa Chiara and parade of troops. The **Festa di S. Antonio Abate** (January 17th) is celebrated by the blessing of domestic animals (gaily decorated) at the church of the saint. The **Festivals of S. Gennaro**, in May, September, and December, have been described in our notice of the Cathedral (p. 240).

The **Tombola**, or lottery, attracts large crowds to witness the drawing every Saturday afternoon.

CHARITABLE INSTITUTIONS.

There are about sixty hospitals and other charitable institutions in Naples, with good endowments. The following are the principal :—

The **Santa Casa degl' Incurabili**, founded 1521, by Francesca Maria Longo, sometimes contains as many as 2,000 patients of both sexes, arranged in various wards according to their diseases.

Ospedale de Jesu Maria, the chief Clinical School of Naples. Medical men should make a point of visiting this admirable institution.

Ospedale dei Pelligrini, in the Strada Porta Medina, with a convalescent branch at Torre del Greco. Distinguished for its good management and order.

Ospedale della Pace, in the Strada de' Tribunali, specially for acute medical cases. Well directed by the brothers of S. Giovanni di Dio.

Ospedale di S. Eligio, for females, with a **Conservatorio** of nursing sisters.

Ospedale della Paziienza Cæsarea, for infirm females. Founded 1600, by Annibale Cesareo.

Ospedale de' Ciechi, in the Chiaia. Founded by Ferdinand I., 1818. Two hundred blind persons taught.

The **Albergo dei Poveri**, or **Reclusorio**, a celebrated Neapolitan institution in the Strada Foria, commenced from designs of *Fuga* in 1751. It was founded, like all other good institutions in Naples, Sicily, and Spain, by Charles III. He intended it to contain 15,000 poor persons! About a third of his plan has been completed; but its colossal grandeur shows what a most enlightened sovereign thought of his Neapolitan subjects. This institution is said to have given rise to the infant-schools in England.

Ospedale Internazionale, Via Tasso, is, as its name implies, a hospital for the reception of patients of all nationalities. It is a well-conducted institution, in a healthy situation, under the care of Dr. Rossi. Travellers attacked with illness may with confidence enter this hospital. The fees are—first class, 15 fr.; second class, 6-10 fr. per day.

The **Deutsches Krankenhaus**, Rione Amadeo, Largo Terracina a Chiaia, is an excellent hospital, established by the German community, and somewhat less expensive than the above-named institution.

The new **Casa Paterna** of the Duchess Ravaschieri, for orphans.

Ospedale Lina, for children.

Society for Protection of Animals, 22, Piazza Garibaldi.

CEMETERIES.

Campo Santo Vecchio.—Old cemetery. Now closed. There are 366 deep pits.

Campo Santo Nuovo, near Poggio Reale.—Begun by

the French; remodelled in 1837. It is a handsome garden, with many fine monuments tastefully placed. There is a Church, Doric, with a Pietà in the Tribune by *Gennaro Cali*. More than a hundred proprietary chapels open into a square, surrounded by a Doric portico. In the centre is a colossal statue, emblematic of Religion, by *Angelini*. C. Poerio, the jurist Nicolini, and other noted Neapolitans, are buried in the south-west portion reserved for that class. The views from the cemetery are magnificent; tracks of the lava currents of 1850 and 1855 being conspicuous in the landscape. At the adjacent Capuchin Convent, the *bas-reliefs* on the altar of the oratory are by *Giovanni da Nola*.

Cimitero della Pietà, or burial-ground of the poor, is situated at a short distance from the Campo Santo Nuovo. It was opened in 1888, and is laid out in an amphitheatre of terraces, with a marble Pietà in the centre, and a chapel on the hill.

Protestant Cemetery.—Near the Porta Capuana, now closed. Well kept. Mrs. Somerville, the mathematician, buried here, 1872.

The new Protestant Cemetery is further on in the same road.

SUMMARY OF EXCURSIONS FROM NAPLES.

Posilipo.—Vomero and S. Martino. Beautiful carriage drive of about 2 hours. Walk $3\frac{1}{2}$ –4 hours.

Camaldoli.—Monastery, splendid view. By carriage in 3 hours, including stay. On foot, 5–6 hours. Donation expected by monks.

Pozzuoli, Baiæ, Misenum, Cumæ.—By carriage, electric tramway, or Cumana railway as far as Pozzuoli, thence railway to Baiæ and the Lago del Fusaro, thence walk ($\frac{3}{4}$ hour) to Cumæ. Two days should be devoted to this excursion: first, Naples, Lago d'Agnano, Pozzuoli, 6 hours; second, Naples, Baiæ, Misenum, Lago del Fusaro, Cumæ, Naples, 6–6½ hours.

Caserta.—Royal Palace and Park, with fine waterworks. By rail from Central Station in 1 hour.

Herculaneum.—By tramway in 1 hour, or by carriage *en route* for Pompeii or Vesuvius.

Pompeii.—Either by train from the Central Station, or by carriage in $2\frac{1}{2}$ hours.

Castellammare.—By train from Central Station in 1 hour.

Sorrento.—Either by train to Castellammare (*see above*), and from there by carriage in $1\frac{1}{2}$ hour, or by steamer at 9 a.m. and 2 p.m.

Capri.—Either *viâ* Sorrento (*see above*), or direct by steamer (touching Sorrento), daily at 9 a.m., weather permitting, in $2\frac{1}{2}$ hours.

Procida-Ischia-Casamicciola.—By steamer to Procida in $1\frac{1}{2}$ hour; to Ischia, $2\frac{1}{4}$ hours; to Casamicciola in $2\frac{3}{4}$ hours, or by train to Torre Gaveta, and then steamer. For times see time-table, or apply to Cook's Office.

La Cava and Corpo di Cava.—By rail in 2 hours from Central Station.

Salerno, Amalfi and Ravello.—By train to La Cava, and from there in 2 hours by carriage.

Paestum.—Temples: direct by rail (change at Battipaglia) in about 4 hours from Central Station.

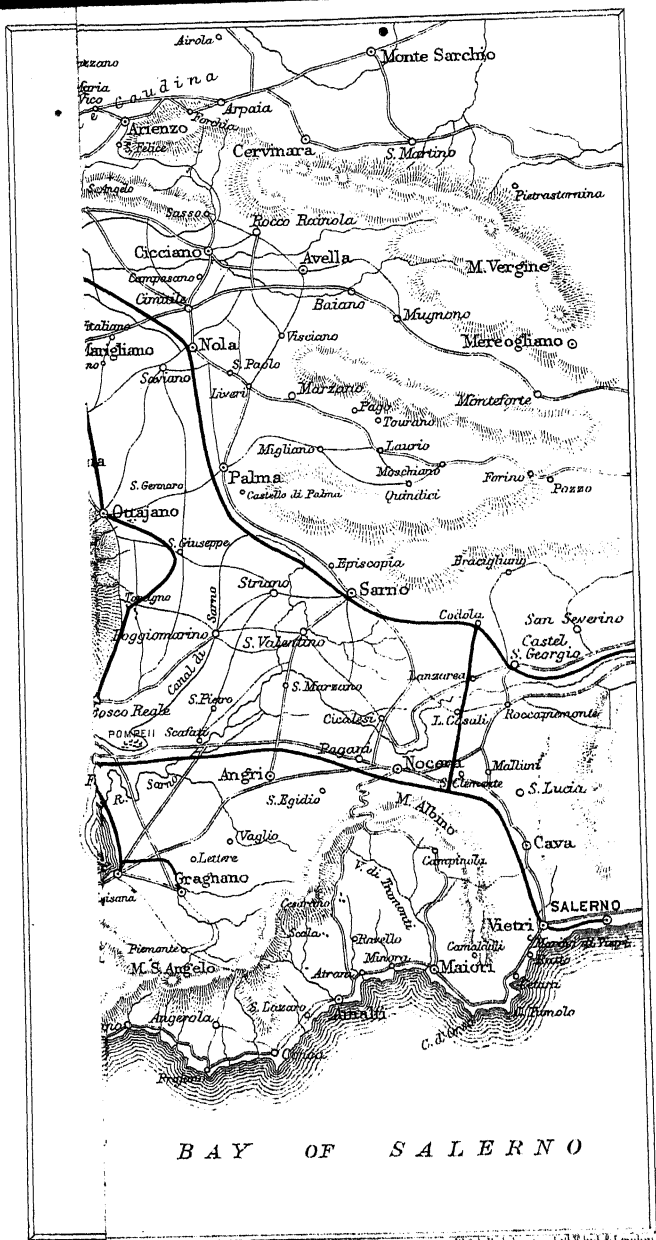
Vesuvius.—Daily from Cook's Office, by electric tramway to Pugliano, thence by Cook's new Electric Railway from Pugliano (1904), joining Cook's Funicular Railway to the summit.

Passengers wishing to visit Pompeii and Vesuvius in one day can do so by advising Cook's Tourist Office the day before, or by applying to Cook's Interpreter at Hotel Suisse, Pompeii. Passengers would have to leave Naples, Central Station, at 8 a.m. A very fatiguing excursion, not to be strongly recommended.

A pamphlet, containing particulars of the above excursions, can be obtained free, at the Offices of Messrs. Thomas Cook and Son, Piazza dei Martiri, where complete sets of tickets are issued for any of these tours, with or without Hotel Coupons.

THE ENVIRONS OF NAPLES.

One of the favourite short trips from Naples is to the **Camaldoli**. Carriage along the Strada dell' Infrascata, and Strada S. Gennaro to **Antignano**, on to Cangiani and **Nazaret**. Here leave the vehicle and walk to the entrance of the monastery, in which there is little of interest, but view from the Belvedere in the garden magnificent.



Height, 1,488 feet above sea-level. The monastery was suppressed in 1863, but twenty years later was purchased and is now inhabited by ten monks. Ladies are not admitted to the monastery, but an equally fine view may be obtained close by at a spot marked *Eduta Pagliana*. Fee 25 c. Pedestrians can take the cable tramway to Vomero, thence walk to Antignano, and by long, devious paths to Nazaret, and gradually descend to the monastery.

WESTERN DISTRICT.

West of the Gulf of Naples lies a district which fascinates by its natural beauty, and attracts notice by the abundant evidence of powerful volcanic agencies, whereby wondrous changes have been wrought in the natural features of the scenery. It is also a district whose forests and lakes and rivers and mountains are so intimately associated with ancient religion and poetry, as of necessity to excite absorbing interest so long as Homer and Virgil continue to be read. And, moreover, this portion of Italy was so frequented by the wealthier sons of Imperial Rome, who built their rural villas amongst its fair scenery, that were we to recount all names of historic interest connected with it, we should indeed have to marshal before our readers a goodly array of poets and philosophers, warriors and heroes, senators and consuls, and emperors. For visiting **Bagnoli**, **Pozzuoli**, **Baia**, **Misenum**, and **Cumæ**, the traveller can avail himself of the electric tramway, the Cumana railway, or of a carriage, as may best suit the length and nature of his tour. Carriages leave Cook's Office several times a week, at 9.30 a.m., for this interesting excursion.

After leaving the Chiaia by the Strada di Piedigrotta, and passing the Church of S. Maria (*see* p. 288), the **Tomb of Virgil** is reached. It is situated on a rocky hillside, and is approached by stone steps. Fee, $\frac{1}{2}$ fr. to the custodian living close by, who conducts to the spot where stands the ruined tomb of the poet, overshadowed by trees. The tomb is a small, square building, with a domed roof, differing little from the ancient edifices of the same kind that abound in the neighbourhood. The old entrance has been enlarged, and there is a modern window

cut through the hall, which admits of a curious view of the chasm that forms the approach to the tunnel, or, as it is called in the country, the Grotto of Posilipo. Internally, this tomb is a vaulted cell, about 15 feet square, having many *columbaria*, or small recesses in the side-walls made to receive urns. No urns, however, nor vestiges of them, no sarcophagus, nor any inscription (really ancient), remain here; nor is the story told of the removal in the 16th century of the very urn that contained the great poet's ashes authenticated. According to one account, the urn, standing in the middle of the sepulchre, supported by nine small marble pillars, with an inscription on the frieze, was here as late as 1526, and frequently visited by the lovers of letters; but it is said that, in the course of the wars and invasions of the kingdom that ensued, the Neapolitan Government, fearing such precious relics should be carried off or destroyed, caused them to be removed from the tomb to the fortress called Castel Nuovo, where they were lost. Another statement is that, at the earnest suit of the Cardinal of Mantua, who was anxious to enrich with the poet's remains his native city, the Government gave the urn, the pillars, and some small statues that had stood in the tomb, to the Mantuans; and that the Cardinal, on his way home with them, fell sick, and died at Genoa, in which town the treasures were scattered and lost. Another account is, that the monks of the neighbouring Convent of Mercellina removed the urn and its accessories from the tomb, and that they, and not the Government, made a present of them to the Cardinal of Mantua, on whose sudden death at Genoa they were lost. The epitaph reported to be inscribed on the urn is the well-known distich—

“Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope : cecini pascua, rura, duces.”

But not a vestige of this remains. On a marble slab placed on the side of the rock opposite the entrance of the tomb is an inscription rudely cut in coarse marble; but the words are very different, and much more barbarous, being—

“Qui Cineres ? Tumuli hæc Vestigia Conditur olim.
Ille hic qui cecinit pascua, rura, duces.
Can. Reg. M.D.LIII.”

After leaving the Tomb, we come to the long, gas-lit tunnel (750 yards), called the **Grotta Nuova di Posilipo**, bored in 1822-25; the old one being in a dangerous condition, is now closed. In the middle of the present tunnel is a lift to the new quarter of **Parco Savoia**. Beyond the tunnel, the village of **Fuorigrotta** is reached. Church of S. Vitale, with monument to *Giacomo Leopardi*, poet, etc. Road to Bagnoli through the vines and mulberry-trees. Electric trams and railway, $2\frac{1}{2}$ miles.

Bagnoli is a small watering-place much frequented by Neapolitans in July, August, and September, during which months the sea-bathing is very enjoyable. There are several hot springs of sulphur and iron, others of salt and carbonic acid gas. Numerous baths and lodging-houses.

A mail-boat runs three times a day to the

Island of Nisida, an extinct crater, with a circular harbour, situated opposite *Capo Coroglio*. The fort, once a Villa of Queen Johanna II., is now a prison for criminals.

The return from Bagnoli may be effected by another route, by keeping nearer to the sea-coast. Notice **Island of Nisida**, scene of retirement of Brutus, after death of Cæsar; ruins of **Villa of Vedius Pollio** (whence the name of the promontory, the **Posilipo**), and various other ruins; the lofty **Grotto di Sejano** (1 fr.). By the Strada di Posilipo and Mergellina back to Naples.

The **Lago d' Agnano** (now drained), an old crater, 4 miles in circumference, the

Grotto del Cane, admission 30 c., and 1 fr. extra for experiments with dogs (noted for the poisonous gases at the lower part of the cave, proved by experiments with dogs, torches, etc.), and

Astroni, 1 mile from the Lago d' Agnano, with its large, walled-in volcanic crater, formerly a royal preserve for wild boars and deer, etc. (tickets for the Park, which is sometimes closed on account of the shooting, can be obtained at the Palazzo Reale; gratuity expected), may all be taken in an easy drive from Naples.

From the Lago d' Agnano a pleasant walk over hills past the Villa Sarno (visitors admitted) and the Capuchin Monastery of San Gennaro leads in about an hour and a quarter to

POZZUOLI.

The road from Naples to Pozzuoli has been described as far as Bagnoli (p. 295). It then follows the coast-line; and the tourist will note the ancient cliff of volcanic rock, now separated from the sea by a low strip of land, whose recent volcanic formation is evinced by the quantity of marine deposits which it contains, and by the numerous fragments of mosaics which are buried in the soil. The wave-mark on the inner cliff is thirty-two feet above the sea-level. The road near Pozzuoli is cut through Monte Olibano, which is composed of lava, deposited by a stream from Solfatara. This stream must have been a quarter of a mile broad, and seventy feet thick, when it reached the sea. Pozzuoli was originally a Greek colony, called at first Puteoli; then, in allusion to its government, Dicæarchia. About 200 B.C., the Romans restored its ancient name, and made it the headquarters of their traffic with the East. Cicero calls it "a little Rome." It was made a Roman colony by Augustus, and was called by Nero, *Puteoli Augusta*, to which title the Vespasian added the word *Flavia*. Here Sylla revelled, and miserably died. From the statements of Strabo, corroborated by numerous inscriptions on the monuments, etc., an extensive commerce with Asia Minor, Syria, and Egypt was maintained. The town possessed mineral springs, which made it a favourite resort of the Roman patricians. With the loss of its commerce, as the Roman Empire collapsed, this city, once extending almost to the Solfatara, itself declined. From the 5th to the 16th century, Puteoli was involved in a long period of disaster. Alaric, Genseric, Totila, the Dukes of Benevento, the Saracens, the Turks, all in turn ravished and destroyed. Nature herself seemed to war against the doomed city. Solfatara poured forth lava and showered ashes; earthquakes shook down the buildings; part of the city even subsided below the sea-level. In the 16th century, the terrible eruption which formed **Monte Nuovo** laid waste the whole district; malaria became a constant summer visitor; most of the inhabitants fled from the town, and, in spite of spasmodic efforts of the Viceroy, Don Pedro de Toledo, and his friend, Andrea Doria, and others since their time, Puteoli, now Pozzuoli, has never

recovered. Few indications, indeed, remain of its ancient prosperity.

There is one circumstance in the history of Puteoli which must ever render it memorable to the Christian traveller. It was here that St. Paul, St. Luke, and Aristarchus, when sent to Rome by King Agrippa, completed their perilous sea voyage, and remained a week with St. Paul's countrymen in the Tyrian quarter before passing on to Rome.

Puteoli, from its trade with Alexandria in the East, must necessarily have contained a colony of Jews, and they must have had a close connection with the Jews of Rome. What was true of the Jews would probably find its parallel in the Christians. St. Paul met with disciples here; and, as soon as he was among them, they were in prompt communication on the subject with their brethren in Rome. The Italian Christians had long been looking for a visit from the famous apostle, though they had not expected to see him arrive thus, a prisoner in chains, hardly saved from shipwreck. But these sufferings would only draw their hearts more closely towards him. They earnestly besought him to stay some days with them, and Julius was able to allow this request to be complied with.

The **Cathedral** (S. Proculo) has in one of its walls six Corinthian columns, formerly part of a Roman temple erected here by L. Capurnius, and dedicated to Augustus. Relics of S. Proculus are shown here. Monuments to Duc de Montpensier and Giovanni Battista Pergolesi, composer of the original "Stabat Mater."

In the **Piazza Maggiore** is a statue, discovered in 1704, of a senator, Q. Flav. Mavortius. The head is a more recent addition, though antique, the original head of the statue not having been found. Another statue in the **Piazza** is of Philip III.'s Viceroy, Bishop de Leon y Cardenas.

In the **Via Carlo Rosini**, opposite the Church of the Deipara, genuine antiquities may be purchased of Sig. de Criscio.

The **Temple of Jupiter Serapis**, or the **Serapeon**, is reached by a narrow road at the west end of the town. These extensive ruins were lost sight of early in the 16th century, and remained entombed until they were disin-

tered by Charles II. in 1750. The edifice consisted of a circular temple, once surrounded by a peristyle of sixteen Corinthian pillars of African marble. The pillars have been removed to the Theatre of the Palace at Caserta, and only the bases remain. Between these pedestals are small fluted vases once used in the sacrificial rites. The temple is surrounded by a quadrilateral court, 140 feet by 122, to which a vestibule, supported by six pilasters on the side nearest the sea, forms the main entrance. Forty-eight columns, partly of marble and partly of granite, once formed a portico round the interior of the court. Under this portico were chambers, sixteen of which could be entered only from the court, and sixteen only from the exterior. There are remains of stairs, showing that there was an upper storey. The two corner chambers on the north-east side are of double dimensions, with marble seats and water channels. Between these two chambers the wall of the court forms a semicircular niche. In front was once a pronaos of six Corinthian columns and two pilasters supporting a richly-decorated frieze, the loftiest portion of the edifice. Three of the columns still stand, each cut from a single block 40 feet in height; three others lie in fragments around. Six feet below the marble pavement of the court, a more ancient mosaic pavement has been discovered. The arrangements of the whole building, in all essential particulars, are similar to those of the Iseon at Pompeii and the Serapeon at Alexandria. There is authentic evidence that the Egyptian divinity Serapis was worshipped here as late as the 2nd century.

The ruins of the Serapeon are also intensely interesting from the evidences they afford of frequent alterations of level. From the operations of lithodomites on the columns, and the position of the mosaic and more recent marble floor, and other circumstances, Professor Forbes, Mr. Babbage, and Sir Charles Lyell have demonstrated a series of remarkable changes. Historical evidence bears out the philosophical argument. There can be no doubt that the original mosaic floor, with its water-courses leading to the sea, was above the sea-level, and that a gradual subsidence necessitated the formation of the marble floor six feet higher. The building was probably abandoned at the conversion of Constantine, and a gradual subsidence continued, as shown by sea-marks at

various levels. Then came the fall of scorïæ, etc., from the eruption of Solfatara, in the 12th century, filling up the courtyard to the height of 12 feet, and preserving a portion of the columns from marine action. Subsidence, however, continued until the sea reached a height of nine feet above this volcanic deposit. For three and a half centuries no further change took place, and at this level the lithodomic perforations are most numerous, largest and deepest, and contain shells. The tremendous earthquakes preceding and accompanying the formation of Monte Nuovo in 1538 (p. 302) raised the ruins above the sea-level simultaneously with the upheaval of the tract of land west of Pozzuoli. Since 1780 subsidence has again set in, and there is now at high tide two feet of water in the courtyard.

Three **mineral springs**, supposed to come from Solfatara, appear near the Serapeon. *Acqua dell' Antro* is hot, used internally for dyspepsia, gout, etc.; externally for rheumatism, scrofula, and skin affections. The *Acqua de Lippiosi* and *Acqua Media* are cold: the former is used in eye affections; the latter is something like seltzer. The springs can be visited gratis.

At the quay may be seen the remains of the

Mole of Pozzuoli, now called the *Ponte di Caligola*, from an erroneous idea of its having been connected with the bridge of boats inaugurated with such drunkenness, cruelty, and pomp by the insane tyrant, as described by Suetonius. An inscription over the city gate records the restoration of the mole by Antoninus Pius, in fulfilment of a promise made by Hadrian. Twenty-four arches, with a lighthouse at the extreme end, once formed this pier. Only sixteen buttresses now remain, three of these being submerged. They are constructed of brick, cemented with Pozzolana or volcanic earth, and are faced with stone. These buttresses, like the pillars of the Serapeon, furnish evidence of alternate subsidence and elevation.

Of the **Temple of Neptune**, once a goodly edifice, west of the Serapeon, where Cæsar Augustus sacrificed, B.C. 31, before he sailed to Greece and vanquished Antony and Cleopatra at Actium, nothing remains but a few pillars rising from the sea. In the vicinity, but under water, is the **Temple of the Nymphs**, so named from conjecture, as is the case with many baths, temples, villas, etc., in this

neighbourhood. Several columns, vases, statues, etc., have been found here.

A few scanty fragments above the sea-shore are all that remain of the **Villa of Cicero**, where the great orator wrote his "Academicæ" and "De Fato." When Hadrian died at Baïæ in A.D. 138, the body was interred in the precincts of Cicero's Villa till a mausoleum at Rome was prepared.

The road behind the Serapeon passes remains of various kinds, and the adjacent hills are covered with ruins of baths and various edifices. A few we may briefly mention. A mass of ruins, resembling the hall of a bath, is called the **Temple of Diana**. The beauty of the site of the **Villa Cardito** is striking; its grounds contain baths and warm springs. The **Piscina** (erroneously called the **Labyrinth**), in the Villa Lusciano, may possibly have held the water for the Naumachia. The large, solid **Piscina Grande**, whose vaulted roof rests on thirty pilasters, is still used as a reservoir. Hard by are the remains of the Puteoli branch of the Julian Aqueduct. An ancient tunnel in the mountain, restored by Don Pedro de Toledo, now supplies the town with water. Some ruins known as the **Temple of Antinous**, are in the **Villa Licastro**. They were so named from the discovery of a statue of Antinous, with fragments of marble arches and beautiful columns, in 1838.

The **Amphitheatre** is the most perfect of the ruins in this vicinity. Three series of arches, the lowest of large stonework, the others of brick, form the walls. Two minor entrances at the sides lead to the arena and to subterranean works of vast extent, including dens for the animals, formed of solid masonry, and various other substructions. The two principal entrances were at the ends, each approached by three marble covered colonnades. The interior displayed the arena, measuring 336 by 138 feet, and surrounded by four ranges of seats, where the spectators sat according to their rank. Corinthian columns of black marble distinguish the seat of the Emperor. On the left of the principal entrance, a water conduit supplied the means of flooding the arena, for the representation of naval combats. It was here that Nero, as Dion Cassius relates, astonished his guest, Tiridates, King of Armenia, by stepping down into the arena, and slaying several wild beasts with his own imperial hands. Here also St. Januarius and his companions are said to have been thrown to

wild beasts before their martyrdom. The chambers under the arcade which have been made into a chapel under the name of the Garceri di S. Gennaro, commemorate this legend. The visitor must not omit to notice the magnificent prospect from the upper part of the Amphitheatre.

The adjacent **Theatre** has been but little excavated. The ruins are extensive, but little more than a portico and a few rows of arches are above ground.

There is an extensive ruin on the **Via Cumana**, but antiquaries differ in opinion as to whether it is **Cicero's Villa**, a **Circus**, or the **Ancient Stadium**. The weight of evidence seems in favour of the latter theory.

There have been frequent discoveries of **ancient tombs** on the old roads—the **Via Campana** leading to Capua, the **Via Puteolana** to Naples, and the **Via Cumana** to Cumæ, by which St. Paul travelled towards Rome. These tombs are of various forms, some simple columns or towers, some are temples or chambers, with rich interior decorations, others little else than masses of brickwork. Many are family *columbaria*, from which numerous sarcophagi, cinerary urns, coins, personal ornaments, lamps, etc., have been transferred to the Naples Museum.

The **Cappuccini** is a monastery and church on a hill by the **Via Puteolana**, erected in 1580, to commemorate the martyrdom of St. Januarius on this spot A.D. 305. A stone is shown on which the saint is said to have been beheaded. At the moment of the annual liquefaction of the saint's blood at Naples, blood is said to appear on this stone. There are fine views from hence across the Gulf of Pozzuoli.

EXTINCT VOLCANOES: SOLFATARA, ETC.

The **Solfatara** is situated a short distance beyond the Cappuccini. The admission fee is 1 fr. for one person. Hills of pumice-stone surround an oblong space, the crater of a semi-extinct volcano, with fissures from which sulphurous vapours and gases constantly rise. The only recorded overflow of lava was in 1198, when the stream was poured forth which formed Monte **Œibono**. Above Solfatara to the east rise the

Colles Leucogaci, white hills, the stone from which was pulverised by the ancients and used for colouring various

substances. Here, at the foot of Monte Siccò, are the sources of several aluminous brooks, much in repute for the cure of cutaneous diseases. These streams, now known as I. Pisciarelli, and called by Pliny the Fontes Leucogaci, all fall into the ravine with a noise as if the hollow caverns of the mountain were full of boiling water.

Two small craters, M. Cigliano and M. Campana, lie north-west of Solfatara, and beyond these rise

Monte Barbaro, the loftiest of the volcanic mountains in the district. The floor of the crater, which is $3\frac{1}{2}$ miles in circumference, is a plain of extraordinary fertility. The outer slopes of the cone are covered with vineyards. The first Roman victory over the Samnites, B.C. 340, took place at the foot of this mountain.

Starting from the west end of Pozzuoli, and proceeding along the shore, the traveller will see the ancient sea-cliff, now inland, enclosing a tract of land called **La Starsa**, 12 to 20 feet above the sea-level, which affords abundant opportunity for studying the submarine deposits of comparatively recent times.

From Pozzuoli, a journey of $1\frac{1}{2}$ mile brings us to

Monte Nuovo, an obtuse cone, 440 feet in height, with walls of pumice-stone, trachyte, and tufa enclosing a crater 419 feet in depth. During two years frequent earthquakes preceded the upheaval of this mountain in September, 1538. In that month the shocks became more frequent, till, on the 28th, twenty shocks were felt in the twenty-four hours, elevating the coast from Misenum to Coroglio to such an extent that the sea retired 200 paces from its ancient boundary. Of the quantities of dead fish, etc., left on the strip of land thus formed, the subsidence of the volcanic rocks, leaving a gulf filled with hot water—the dense volumes of steam, which, combining with ashes, fell in showers of black mud as far as Naples, the projection of stones “larger than an ox,” to the height of a mile and a half, and the fall of ashes over the surrounding country, even as far as parts of Calabria, 150 miles distant—of all these, and similar startling phenomena, the details may be found in contemporary accounts. The upheaval left behind it the mountain we are describing, $1\frac{1}{2}$ mile in circumference, completely covering the ancient village of Tripergola, a villa of the Anjou kings, the baths and hospital erected by Charles II., the ruins of Agrippina's Villa,

more than half the Lucrine Lake, and the canal connecting it with Avernus.

Following the road that leads southward from Monte Nuovo we reach

Lake Lucrinus, separated from the sea by a narrow strip of land. This lake was once celebrated for its oysters; it is now little better than a marshy swamp; beneath the surface of the water may be seen a portion of the submerged bank once called the *Via Herculea*, from a tradition that it was constructed by Hercules when he drove away the bulls of Geryon. The causeway was strengthened by Julius Cæsar, and repaired by Agrippa when he formed the *Portus Julius*. Considerable remains of the quays of this harbour still exist. The oysters spoken of by Cicero, and the mussels in which Horace delighted, are no longer found here; but a profitable fishery of grey mullet and spigola flourishes instead.

A rough road conducts from Lake Lucrinus to

Lake Avernus. This lake is the central portion of an extinct volcano, about a mile and a half in circumference and 250 feet deep, surrounded on three sides by hills richly covered with the chestnut and the vine. Up to about the time of Augustus noxious volcanic gases seem to have risen through the lake, and these vapours were so confined by the dense surrounding forest that it was said no bird could fly across it; there are, at the present time, plenty of waterfowl and fish. The *Cimerii* (see "Odyssey," Book xi.) were said to dwell in the gloomy ravines and sunless caverns surrounding this lake; and here were the oracles of the infernal regions evoked. By a cavern near this lake Æneas, led by the Sibyl, passed to the abode of spirits (*Æn.* vi. 237). Hither, B.C. 214, came Hannibal, avowedly to sacrifice to Pluto; but, as Livy asserts, to prepare an attack on Puteoli. But all these legends and superstitions seem to have been roughly dispelled by the engineering works of Agrippa, who cut down the forest, connected both Lucrinus and Avernus with the sea by a canal, and so formed for the Roman fleet a harbour extolled as a prodigy by both Horace and Virgil. The canals and wharves of Agrippa existed till destroyed by the upheaval of Monte Nuovo. Subsequent attempts to restore the harbour, etc., have failed.

There are numerous cuttings and grottoes on the south of the lake. The most important, called the

Grotta della Sibilla, is part of the tunnel formed by Agrippa to connect the lake with Baia. Through a brick gateway the traveller enters a long damp passage, with the rockwork occasionally strengthened with masonry; about midway, a passage on the right leads into a small square chamber styled the "Entrance to the Infernal Regions"; near it is a chamber arranged as a bath, and with the floor covered to the depth of a foot with tepid water; this is called the "Bath of the Sibyl." The whole length of the grotto is 280 feet. Fee for admittance, 1 fr.; torches (which are necessary), 1 fr. West of Lake Avernus is the Grotto della Pace, now closed; it was doubtless Agrippa's tunnel to Cumæ. East of the lake are ruins of some magnificent baths, sometimes called the Temple of Apollo; amidst these extensive remains rises a mineral spring, the Acqua Capona.

The **Bagni di Tritoli**, mentioned by Pliny, will be found near the high road a little beyond the Lucrine Lane; only part of the present edifice is ancient. At a short distance, a path on the mountain slope leads to a long, dark, rocky passage, at the end of which are the

Stufe di Nerone. These are warm springs (the ancient *Therma Neronianæ*), temperature 182° Fahrenheit; access to the springs is $\frac{1}{2}$ fr.; for cooking eggs, 1 fr. is charged; rheumatic patients and other invalids find the steam from these springs beneficial.

BAIÆ.

Small Inn (*Regina*). Carriages meet the train. Bargain necessary, and, to visit Cape Miseno, the Piscina Mirabilis, Bacoli, and the Lago del Fusaro, four hours, including waiting, 6-8 fr. for carriage (one horse), for three persons, will be expected. A guide can be hired, 2 fr. for the afternoon.

Carriages leave Thos. Cook & Son's Offices several times during the week at 9.30 a.m. for this delightful excursion.

The lovely **Bay of Baia**, with which Horace declared "nothing in the world" could be compared, still charms by its natural beauty. The approach from the side of the Lucrine Lake is especially lovely. But the splendour of

the Roman watering-place is departed ; the palatial villas which once covered the surrounding hills are no more. In their place we have innumerable fragments of masonry and brickwork, and mosaic pavement ; ruins of every kind half-hidden in underwood, but all helping to prove the luxury and magnificence so often alluded to by Latin writers. Baia is said to have derived its name from Baius, pilot of Ulysses. Of its early history little is known ; but in the reign of Tiberius it had become pre-eminent among Italian cities for fashion and immorality. Although many of the ruins are named, not one can be really identified. Pompey, Cæsar, Domitian, Crassus, Cato, and a crowd of illustrious Romans all had villas here. In Piso's villa Seneca and Lucien plotted against Nero. At Baia Hadrian wrote the "*Animula, vagula, blandula*," and here he died. Baia declined as the Roman Emperors fell ; the Saracens ravaged it in the 8th century, and in the 16th it was deserted.

The large ruins known as the **Temple of Mercury** (called by the peasants *il troglia*, the trough), the **Temple of Venus**, and the **Temple of Diana**, are evidently baths. The Temple of Venus is a public thoroughfare ; at the other two from 30 to 50 cents. fee is charged.

A boat excursion to the Cento Camarelle, Piscina Mirabilis and Misenum can be conveniently undertaken from the harbour of Baia (3 to 4 fr.), or can be made by the road which skirts the bay and rises slightly. On the left, **Castle or Fort of Baia**, built by Don Pedro.

The following remains of Roman structures will interest the archæologist :—

Bacoli, one mile from the fort (anc. *Bauli*, but site nearer shore). **Tomb of Agrippina**, really a small theatre ; stuccoes, reliefs, etc., damaged by the torches of the guides. **Villa of Hortensius**, partly under water ; here were the ponds of *Muræna*, celebrated by Cicero, Pliny, etc. ; in this villa Nero planned the murder of his mother Agrippina, which was effected at her residence by the Lucrine Lake. The structure called the **Cento Camarelle**, **Carceri di Nerone**, or **Labyrinth**, is of doubtful origin, but supposed to have formed part of the **Villa of Julius Cæsar**, where Octavia mourned the death of the hopeful young prince, Marcellus, immortalised by Virgil. The Cento Camarelle consists of a number of vaulted cham-

bers separated by pilasters, apparently reservoirs for water.

Between Bacoli and the Mare Morto is seen on the left the **Piscino Mirabilis** (fee $\frac{1}{2}$ fr.). This excavated reservoir, 220 feet long by 83 feet broad, formed the end of the Julian Aqueduct, and supplied water for the Roman fleet when off Misenum. Forty-eight massive columns support a vaulted roof. The whole is in admirable preservation. Forty steps lead to the bottom of the reservoir, where an arrangement for collecting the sediment from the water is visible. Vases and other antiquities from the neighbourhood can be purchased from a dealer on the right of the approach from Bacoli to the Piscina.

The Punta di Pennata, perforated with two tunnels by Agrippa, to hinder accumulation of sand, forms the north boundary of the harbour of Misenum. The remains of the piers of a mole are seen under the water. Some ruins on the Punta are supposed to mark the site of the **Villa of Cornelia**, mother of the Gracchi.

MISENUM.

From the reign of Augustus to that of Titus, the **Harbour of Misenum**, constructed from Agrippa's plans, was the station of the Mediterranean fleet. It had three basins; the marsh known as the **Mare Morto** was the inner one. A causeway now separates the Mare Morto from the harbour. Beyond the causeway rises abruptly the pyramidal **Capo Miseno** (268 feet), said to have been so named on account of its being the birthplace of Misænus, trumpeter of Æneas. The somewhat fatiguing ascent (three-quarters of an hour from Bacoli) should be undertaken on account of the fine view from the summit. Observe, in passing, reservoirs for obtaining salt by evaporation. The village of Miseno, or Casaluce, perhaps marks the ancient city (never very large) and naval arsenal of Misenum. Ruins of a **Theatre** still exist on the promontory called Il Forno. Of the **Villa of Lucullus** nothing remains but some scanty ruins on the heights; the **Grotto Dragonara**, another Roman relic, is a long subterranean passage, with columns supporting a vaulted roof, whether reservoir or magazine is uncertain. Near this point two mediæval watch-towers are seen. A lighthouse marks the extreme end of the promontory.

Westward from C. Miseno lies a strip of beach, separating the Mare Morto from the sea, once the **Militis Schola**, or parade-ground of the Roman soldiers. Modern name **Miliscola**. From this beach boats cross the Canale di Procida to Procida or Ischia ($1\frac{1}{2}$ to 2 fr.). West from this beach rises the volcanic rock known as **Monte di Procida**, covered with vineyards yielding excellent wine; numerous fragments of Roman villas remain. The south-west point of this promontory is the Punta di Fumo. Off the west point lies the rock of S. Martino.

North of the Mare Morto, and stretching to the Lago del Fusaro, lies a well-cultivated plain, which antiquaries consider to be the Campi Elyssii of the sixth book of the *Æneid*. Amongst the vineyards and gardens are numerous tombs, chiefly of sailors from the fleet at Misenum, as the inscriptions show. The ancient road across these fields to Cumæ leads by the **Lago del Fusaro**. (Train from Baïæ rather more than half a mile.) This was the Acherusian Lake of the poets. It was probably once the port of Cumæ. A Roman canal, the Foce del Fusaro, connects it with the sea. It is still, as of old, famous for its oysters. Numerous remains of villas, tombs, etc., are in the neighbourhood. In the centre of the lake is a pavilion, built by Ferdinand I. The lake is supposed to be an extinct crater. On the north side, on a projecting piece of land called the Torre Gaveta, are the remains of the villa of Servilius Vatia, who retired to this place when Nero's cruelty and folly made life at Rome unbearable. Some ruined arches on the hills between Fusaro and Avernus are supposed to mark the site of Cicero's **Villa Cumana**. The Naples-Cumana Railway ends at Torregaveta (*see* p. 221).

CUMÆ.

Two miles and a half by the Via Domitiana from the Lago di Fusaro, brings the traveller to Cumæ. The direct road from Naples and Pozzuoli (the Via Cumana) passes north of L. Avernus, and by the Arco Felice.

Cumæ stands on an isolated hill, forming one of the ranges of "sea-girt cliffs" spoken of by Pindar. It was the most ancient Greek colony in Italy. Hence the Romans obtained the Sibylline Books long preserved in the Capitol. After becoming absorbed in the Roman

dominions, Cumæ long remained an important city, till, under the emperors, it declined. It was restored by the Goths, burnt by the Saracens in the 9th century, and completely destroyed by the inhabitants of Naples, as being a mere harbour for pirates and robbers. The huge walls of the lofty

Acropolis afford an extensive prospect of the sea as far as Gaeta and Ponza, with L. Fugaro and Ischia on the left. Notice remnants of the ancient fortifications at the south and west entrance. Numerous caverns are excavated in all directions in the rock on which the Acropolis stands. One of these should be visited, viz., that known as the

Grotto of the Sibyl, from its supposed identity with that mentioned by Virgil (*Æn.* vi. 41), which had a hundred entrances, etc., whence resounded "as many voices, echoing the oracles of the prophets." Many of the passages are blocked up. We find from Justin Martyr the Sibyl was still consulted in A.D. 150.

Several ruins of interest are found in and near Cumæ, among them the following:—**Temple of Apollo**, conspicuous on highest point of the Acropolis. Only one Doric column remaining. **Temple of the Giants**, from which was taken the colossal Jupiter Stator in the Naples Museum. **Temple of Serapis**, where colossal Egyptian statues were discovered in 1839. **Temple of Diana**, excavated by the Count of Syracuse in 1852. Beautiful Corinthian columns of cipolino with cornices, statuary, etc., now removed to Naples. The **Necropolis** of Cumæ has yielded a vast store of vases, ornaments, etc. (See Naples Museum, *ante*.)

The traveller may return by the Via Cumana to Pozzuoli and Naples, or by the Cumana Railway from Torregaveta.

[The more resolute antiquary, if willing to devote a separate day to the Northern Craters and Cumæ, may continue north to Litternum, though there is little of general interest. The road follows the Via Domitiana (6 miles), passing numerous tombs, etc. In this direction will be seen:—**Lake of Licola**, a source of malaria on this coast; **Monte Gamdo**, mentioned by Pliny; **Forest of Hamæ** (Trivæ Lucus of Virgil); **Litternum**, ancient Roman colony. Here Scipio Africanus died in exile. **Lago di Patria**, **River Volturno**, etc.]

On leaving Cumæ to return to Naples, a long vaulted tunnel, known as the

Grotta di Pietro della Pace, can be seen from the

carriage. • It is about half a mile in length, lighted by vertical shafts at intervals, and was probably a portion of the engineering works of Agrippa. Pedestrians can reach the north-west bank of Lake Avernus by this excavation. About 500 yards past the lava-paved road leading down to the tunnel is the

Arco Felice, 60 feet high and 18 feet wide, spanning a deep gully. It was probably a bridge, and also part of an aqueduct. The traveller now reaches the road (at the railway station of Arco Felice) between Baïæ and Pozzuoli, already traversed.

THE ISLANDS OF PROCIDA AND ISCHIA.

This excursion can be made from Naples in two days, but three or four days may be well spent by those who have time to spare.

Those who wish to visit **Casamicciola** only, can do so from Naples and return to Naples the same day by taking the train on the new *Cumana Railway* at *Monte Santo* to *Torregaveta*, thence by steamer to *Procida* ($\frac{1}{2}$ hour), *Ischia* ($\frac{3}{4}$ hour), *Casamicciola* (1 hour 10 minutes), returning by steamer to *Torregaveta*, then train to *Naples*. In bad weather the steamer sometimes starts from Pozzuoli instead of from *Torregaveta*.

Steamers.—(Bureau, Molo Piccolo.) Start from S. Lucia and Porta di Massa. From Naples to Procida, about $1\frac{1}{2}$ hours; to Ischia, $2\frac{1}{4}$ hours; to Casamicciola, $2\frac{3}{4}$ hours; to Forio, $3\frac{1}{4}$ hours. Return tickets valid for four days, obtainable at Cook's Office. For particulars, consult local time-tables.

Some tourists, after visiting Procida and Ischia, cross to Miliscola, and, meeting a carriage previously ordered from Naples, proceed to visit Pozzuoli, Baïæ, and the adjacent country previously described.

The island of **Procida** appears to have been severed from Ischia by volcanic action. A population of nearly 14,000 live prosperously by supplying the markets of Naples with fruit, wine, etc., and by shipbuilding. The most prominent object on approaching the island is the fort on the north-west extremity (the Punta di Rocciola). Beneath it lie the flat-roofed, white houses of the town of Procida.

After visiting the Castle (now a House of Correction),

for the sake of the splendid view, travellers can proceed by the afternoon steamer to *Casamicciola*, or they can traverse the main street of Procida as far as the *Bay of Chiaiolella* (2 miles), where boats are found for crossing to *Porto d'Ischia*, then on foot, or by donkey to Casamicciola.

The approach to the island of **Ischia** affords a scene truly magnificent. Above the rows of white houses, built on ancient lava streams by the shore, and the imposing castle on its precipitous rock, rise picturesque mountains clothed with rich vegetation, and capped by the lofty Epomeo. North-east the mountains of Terracina are visible ; east, Gaeta ; south-east, Vesuvius.

This scene is familiar to most persons by reason of the beautiful pictures taken of it by great artists—Turner, Stanfield, Roberts, and many others.

The island of Ischia was at one time the chief seat of volcanic action in South Italy. It is twenty miles in circumference, having a beach on the north and west, but on the south and east the land terminates in abrupt precipices. The population of 20,000 subsist chiefly by the cultivation of the vine and by the fisheries. The climate of the island is delightful, the air being always five to ten degrees cooler than at Naples. The soil is exceedingly productive ; the flora, especially as regards ferns and orchids, are interesting. The mineral waters of Ischia are the strongest in Europe, and should only be taken under medical superintendence. In all historic periods, visitors have delighted to sojourn in Ischia, and have joined in the general chorus of admiration. Bishop Berkeley, writing to the poet Pope, says the island "is an epitome of the whole earth, containing a wonderful variety of hills, vales, rugged rocks, fruitful plains, and barren mountains, all thrown together in a most romantic confusion." Of the view from Epomeo he says, "You have the finest prospect in the world, surveying at one view, besides several pleasant islands lying at your feet, a tract of Italy about three hundred miles in length from the promontory of Antium to the Cape of Palinurus. Amongst the peaceful and laborious people of this beautiful island, such a thing as robbery is almost unheard of."

Ischia is the capital of the island ; 6,500 inhabitants. (No hotel.) Permission may be obtained from the commandant to explore the castle, built by Alfonso V. of

Arragon. • A mole connects the castle with the mainland, and from this mole the town stretches along the coast to the Punta Molina, formed by the lava current of 1302. A good road skirts the north coast of the island, passing Porto d'Ischia and Casamicciola, thence to Forio on the west coast, continuing round the south side to the east coast near Ischia. From Ischia a drive or walk of one mile brings the visitor to

Porto d'Ischia (a circular harbour), at one time a crater and lake; afterwards connected with the sea, in 1856, to afford refuge to vessels. There are several warm salt springs, which are utilised at the bathing establishments, the most important of these being in the Piazza, close to the park and small casino. The Hotel Angarella, near the harbour, is the only one open in winter. The journey, continued by the Via Quercia, offers beautiful coast and sea views, and, in about 3 miles, leads to

Casamicciola [Hotel—see Appendix], formerly the most frequented spot in the island; and at one time the population exceeded 7,000. Destroyed by an earthquake on the 28th of July, 1883. The town has been rebuilt, under Government supervision, in groups of houses on the slopes of the Epomeo, and several hotels, well spoken of, will be found both near the Marina and on the hill.

Many delightful walks and excursions, with beautiful views. Numerous hot springs and bathing establishments, the most important being those of Belliazzi and Manzi. On the Marina are baths for 400 poor persons.

The ascent of **Monte Epomeo** (2,782 feet) can be made from here, but is better made from **Fontana**, about two hours from Casamicciola *viâ* Porto d'Ischia, or Bagno d'Ischia, so-called from its many warm salt springs and bathing establishments. Carriage from Casamicciola and back, 8 fr.; horse or donkey for ascent, 3 hours, 5 fr. and fee. Notice Monte Rotaro, perfect specimen of extinct crater, whence issued the eruption which expelled the first Greek colony in Ischia, and gave rise to the fable of the imprisoned Typhæus shaking the island with his struggles. At the Hermitage of St. Nicola, an anchorite keeps a visitors' book. The best view of sea, islands, and distant mountains is from the Belvedere, a rocky platform. The charge for donkey is 3 to 5 fr.

The tour of the island occupies about eight hours;

charge, 12 fr. for carriage with two horses. Lacco, **Forio** (the most populous place in the island), Panza, Moropano, are the chief villages passed. Everywhere the most charming and diversified scenery meets the eye.

As compared with Capri, comparatively few travellers visit Ischia. True, it has no famous Blue Grotto like Capri—yet in many ways it is more attractive. It has the charm of quiet beauty, full of the most exquisite walks and drives and mountain rambles. Its wines are remarkably good, as are all the fruits of Ischia, and its inhabitants—husbandmen and fisherfolk—are courteous and hospitable.

All who have visited the island heard with deep regret in May, 1904, that the vineyards had been ruined by hailstorms to the extent of £160,000.

NAPLES TO POMPEII.

By Rail.

Tourists who are pressed for time can accomplish the fourteen miles between Naples and Pompeii in about an hour by the railway, which affords fine views of the bay. The stations passed are *Portici*, *Torre del Greco*, *Torre Annunziata Città*, and *Torre Annunziata Centrale*. Here the branch to Castellammare (see p. 354) follows the coast, whilst the line to Salerno and Eboli turns inland; *Pompeii* is the next station on the latter. Notice the cuttings through huge lava streams near Torre del Greco.

By Road.

The road from Naples to Pompeii runs very near the railway, passing several places of interest as it rounds the foot of Vesuvius. We first reach **Portici**, with its palace beautifully situated. Its art treasures, etc., have been removed to Naples. **Resina** is built on the lava stream above Herculaneum. Numerous country residences are situated here; notice especially La Favorita, once the property of the Prince of Salerno, and of H.H. Ismail Pasha, late Khedive of Egypt.

Herculaneum lies buried a hundred feet and more below Resina. The remains of the town were greatly injured by carelessness in excavating, and there is really

very little now to see. The Theatre is reached by a descent of about a hundred steps, and shown by candles, etc. (Fee, 2 fr.) Herculaneum is far more interesting to read about than to see, while Pompeii is a thousand times more interesting to see than to read about.

Herculaneum, whose origin the Greeks ascribed to Hercules, was successively an Oscan, Tyrrhenian, Pelargian, Samnite, and Roman city. It was overwhelmed by showers of volcanic mud, B.C. 79, and subsequent eruptions deposited thick strata above it, and the very site was unknown till accidentally discovered in 1719.

The road skirts the great lava streams of 1794, through Torre del Greco, in view of the destruction caused by the eruption of December, 1861, then more lava to Torre Annunziata, and, turning to the left, reaches Pompeii (p. 318).

NAPLES TO VESUVIUS.

Of all the interesting and enjoyable excursions to be made from Naples, the visit to Mount Vesuvius must be set down as certainly one of the most attractive. And thanks to the enterprise of THOS. COOK & SON, the visit is now rendered easy and agreeable, and within the compass of even delicate persons. The route adopted for this fascinating experience is explained below, and a perusal of the details will suffice to show that it is the only one to commend itself to travellers.

The ascent of **Mount Vesuvius** is made by means of the *New Electric Railway* from Pugliano, and the *Funicular, or Wire Rope Railway*, from the foot of the cone, both railways the property of THOS. COOK & SON.

From the centre of Naples to Pugliano passengers can be conveyed by *Electric Tramways*, and thus the journey from the hotel to the summit of Vesuvius is accomplished rapidly, and with the greatest comfort, by electric power instead of by the long and fatiguing carriage route of former arrangements.

The opening of the Wire Rope Railway from the foot to the summit of the cone, of which THOS. COOK & SON became the proprietors in 1888, was a great boon to visitors, and entirely changed the early conditions of the ascent. Travellers were conveyed in carriages as far as the Wire Rope Railway, and thence by the railway to the

upper station of the cone at an inclusive charge.. Still the long drive from Naples to the foot of the cone remained, and to remedy this THOS. COOK & SON decided to construct an Electric Railway, starting from Pugliano (between Portici and Resina), connecting with the existing Funicular Railway from the foot of the cone to the crater.

The **New Railway** (which was completed in 1903) has a total length of 4.7 miles, and is divided into three sections. The first and third sections are both adhesion lines—ordinary lines on which self-propelling electric cars run. The maximum incline on both these sections is only 8 per cent. The second section is a rack railway with a maximum incline as great as that of the Rigi Railway—viz., 25 per cent. The rack rail (at the Central Station) is constructed on the Strub system, and is similar to the perfected system adopted on the railway up the Jungfrau. The generating station is at the foot of Monte Catteroni. The cars have a seating capacity of twenty-four, and there are two independent methods of braking, giving the most powerful braking action attainable.

The **Funicular, or Wire Rope Railway**, is 896 yards long. The steepest portion of the gradient is 63 feet per hundred, the least steep 40 per hundred. The carriages have seats for twelve persons, and the mechanism is arranged in such a manner that, in case of accident to the rope, the carriage can be immediately stopped upon the line. The Upper Station is about 150 yards from the crater, and the ascent occupies only about eight minutes.

From the above description it will be seen that the visit to Vesuvius can now be made as follows :—

- (1) Electric Tramway from Naples to Pugliano, 5 miles, in about 50 minutes.
- (2) Electric Railway from Pugliano to the foot of the cone, 4.7 miles, in 42 minutes.
- (3) Wire Rope Electric Railway from the foot of the cone to near the crater, in 8 minutes.

The route from Naples to Pugliano (by the Electric Tramway) affords animated and diversified scenes of Neapolitan street life through the Strada di Chiaia, crowded with people and carriages, past the Castel

Nuovo, in front of the Harbours, following the broad quay and the Strada Nuova, always full of life and bustle; then leaving the town near the Castello del Carmine, skirting the Marinella, and continuing along the coast, covered with houses and villas, to the village of San Giovanni a Teduccio, and so on to Portici, near which in the northern quarter of Resina at Pugliano the new Electric Railway commences.

From Pugliano to the generating station at the foot of Monte Cateroni the line runs along vineyards where grow the grapes from which the famous "Lacrima Christi" is produced, and by orchards and gardens in which oranges and lemons flourish in perfection, and roses and camellias bloom in profusion. As the line rises the houses along the route gradually disappear, and charming views are disclosed.

From the generating station, by the aid of the electric locomotive, the train ascends the slope of Monte Cateroni, traversing in its climb lovely chestnut and acacia woods intersected by deep and romantic ravines such as one finds on the Rigi, and affording enchanting views over the Bay of Naples. At the Hermitage station there is a view so beautiful and fascinating that it may well be doubted if its equal exists in the world. At this lovely spot THOS. COOK & SON have built an Hotel-Restaurant, "The Hermitage." It stands in the centre of extensive park-like grounds which have been laid out with shady walks and seats so that passengers may enjoy the unique prospect. From this delightful spot the train proceeds past the **Royal Observatory**, and in about twelve minutes arrives at the Funicular Railway Station at the foot of the cone, where there are rooms in which light refreshments may be obtained. In this short ride the change is from a garden to a desert. The line enters the enormous lava and rubble fields, where lava lies all around in the most wonderful shapes. The mighty cone of ashes which towers above the broad mountain of lava is an impressive spectacle. Its column of smoke rises swift and black; all around is the stillness of death. Only the brilliant sunshine and the azure sky remind the spectator of life. At the foot of the cone the passenger changes into the cars of the Funicular, and in eight minutes ascends to within two hundred yards of the crater, which is reached on foot.

Return tickets are issued at THOS. COOK & SON'S Offices, 52 and 53, Piazza dei Martiri, at the following rates :—

Naples—Hermitage Station ("Eremo"),			
	Vesuvius	Lire	7.00
"	Funicular Station	"	8.00
"	Upper Station	"	21.00

Although an easy footpath leads from the Upper Station to the Crater, the Government has made the service of a guide for these hundred and fifty yards compulsory. The fees of the official guide are : For one person, 4 fr. ; two persons, 3.75 fr. each ; three persons, 3 fr. each ; four persons, 2.50 fr. each ; five persons, 2.40 fr. each. It is therefore convenient to arrange to leave in parties from the station. Ladies or delicate passengers requiring special help can be provided with an extra guide or with a *chaise à porteur* at a fixed moderate price.

The view from the summit of Vesuvius is superb. "The graceful curve of the bay, a sheet of soft but intense azure, dotted with white sails ; the long winding shore as far as Naples, gay with suburbs ; the hills of Pausilipo covered with villas ; the distant inlet of Baïæ ; the islands of Ischia and Capri ; the bold headlands of Sorrento ; the far-distant sea extending away towards Mola ; this unequalled combination of objects, so varied in outline, so exquisite in colour, and o'er-canopied by an atmosphere so pure, a sky so lucid and transparent, that the lungs seem to expand with delight in breathing it ; such is the view." Of this view Goethe declared that one look westward repaid all the toil of the ascent. Unless the volcano is actually in eruption, tourists may approach the brink of the crater without risk, except that of frizzling the soles of their shoes. The crater changes its form after every great eruption. The desolate and weird appearance of the summit is very striking.

The height of Mount Vesuvius varies from time to time, according as the overflowing lava adds to it or carries away previous deposits. In 1845 it stood 3,900 feet above the sea-level ; in 1868 it had increased more than 350 feet. The eruption of 1872 somewhat reduced it ; but since then small deposits have been added by minor eruptions. The

north-eastern mountain is called *Monte Somma*, or the highest mountain. Its highest peak is called the *Punta del Nasone*, or Nose Point. A deep, curving valley, called *Alrio del Cavallo*, lies between the *Somma* and the bulk of the mountain. The latter consists of a cone of ashes, from whose centre opens the crater. The sides of the intervening valley are very precipitous, but the slope of the mountain towards the sea is quite gradual.

Ancient Vesuvius.—Although this mountain has been for hundreds of years the only outlet in a district highly volcanic in all directions, in earlier times it showed little signs of eruption. Strabo, writing in the time of Augustus, describes its slopes as covered with beautiful meadows, the summit alone being barren, and having the appearance of once having burned. In the reign of Nero, A.D. 63, the volcanic character of the mountain was indicated by an earthquake, which seriously damaged Pompeii and Herculaneum. The first recorded outbreak of lava occurred in A.D. 79, when the country around was destroyed by showers of ashes and streams of lava, and the peak now called Vesuvius was first formed. The entire destruction of Pompeii, Herculaneum, and other towns near, occurred at this time (*see* p. 322). The Elder Pliny, who commanded a Roman fleet at Misenum, landed at Castellammare for the purpose of observation, and also to assist those who were ruined by the eruption, and fell a victim to his thirst for knowledge. The letters of his nephew, Pliny the Younger, describing the eruption, are among the most remarkable examples of Roman literature. A severe eruption, which occurred in A.D. 222, was described in similar terms by Diodorus Cassius. Since then eruptions have taken place more or less down to the present day.

Up to the year 1500 nine eruptions were recorded; since then no less than fifty have taken place. One of the most important occurred in 1631. Stones of many tons weight were thrown to a distance of some miles, and the day, as far as Naples, was darkened by smoke and showers of ashes. No less than three thousand persons perished. In 1707 Vesuvius was in eruption from May until August, to the great alarm of the Neapolitans. Further outbreaks occurred in 1737, 1760, and 1767; in 1794 a stream of lava ran down to the sea at Torre del

Greco, making the water hiss. During the last century the most important outbreak was in December, 1861. This eruption has been described by Humboldt. In 1872 another great eruption occurred, which caused damage estimated at several million lire, and destroyed many lives. Since then there have been outbreaks in 1891, 1895, 1900, and in September, 1904, but none of serious importance, although the mountain has on many occasions given signs of considerable inward commotion.

Tourists who wish to see for themselves the ravages caused by volcanic agency, should visit San Sebastiano, which can be done from Portici, in a one-horse carriage, at a cost of 4 or 5 lire.

Torre del Greco is a town of 25,000 inhabitants, flourishing, lively, and unconcerned, though the smoke of Vesuvius daily floats over it. It is built of lava, and upon the lava stream that in 1631 destroyed two-thirds of the town. Three times since it has been destroyed by eruptions; once it was rocked and swayed, and broken and crushed like a toy in the hand of a giant; at another time eleven openings were formed above the town, from whence a deluge of ashes poured on it, and at the same time the shore in the neighbourhood was upheaved to the extent of three feet, causing great destruction of life and property. Traces of similar catastrophes exist all the way to Torre dell' Annunziata. The Monastery of **Camaldoli**, on an isolated peak on the slopes of Vesuvius, commands a fine panorama.

Torre Annunziata (pop. 17,000) has pretty views of the bay; mineral water, macaroni manufactories, etc.

POMPEII.

Its Early History.

Of the early history of Pompeii but little is known. Hercules is said to have founded both it and Herculaneum. The first direct historical notice of the city is B.C. 310; but it must have had an existence long before that date, and those who have carefully studied its remains declare their conviction that some of its important buildings date from the 7th century B.C. Pompeii and Herculaneum are said by Strabo to have been originally

possessed by the Oscans, then by the Tyrrhenians (Etrusci); they then fell into the hands of the Greek colonies of Cumæ and Parthenope, and finally into those of the Samnites, who made themselves masters of the Campagna B.C. 440. Eighty years later the cities of Campagna threw off the yoke of the Samnites and placed themselves under the protection of Rome. Nothing of importance is known of the city until B.C. 90, when in the Social War it joined the Marsian confederacy. From this time to the period of its destruction it was, to all intents and purposes, a Roman city, much visited by emperors and nobles, and celebrated for its baths, its gladiatorial displays, and, above all, for its magnificent situation.

Pompeii before the Eruption.

Looking from the quay of S. Lucia towards Vesuvius, one would suppose that Naples extended without interruption the whole length of the coast. Distance alone produces this illusion. This long line of houses, which appear only as a suburb of Naples, is composed of a number of towns and villages, viz. : Portici, Resina, Torre del Greco, Torre dell' Annunziata, Castellammare, and Sorrento. During the first century of our era, under the Roman Emperors, all these same appearances existed. The coast of Naples offered to the eye the same enchantments, to the mind the same languor, and to maritime commerce the same advantages. An active and numerous population, occupied either with business or pleasure, hurried along this narrow shore. The towns or villages had not then the same names as now, with the exception of Naples and Sorrento (Neapolis and Sorrentum); Resina was called Herculaneum, Torre dell' Annunziata was then Aplonte, and Castellammare was called Stabizæ. There was on the sea-shore another city of great importance, whose name has neither been altered nor preserved, for it has, during fifteen centuries, been effaced from history—this is Pompeii. Naples was not then, as it is now, a city of half a million population. It was a city of pleasure and amusement for the Romans. Its port, not much frequented, was of less importance than that of Herculaneum, and still less than that of Pompeii, which, according to all appearance, was the great commercial port of

one part of Italy. It served as the *entrepôt* for merchandise at Nola, Nocera, and Atella. Its port, situated at a short distance from the town, was very spacious, sufficiently so to receive a naval army, for it sheltered the entire fleet of Cornelius. Pompeii was under Roman rule, but was not much burdened with its yoke. The city only had to pay a tribute of men in case of war. In consideration of this service she governed herself, having her own senate and magistrates. It was through these favourable conditions that Pompeii enjoyed such great prosperity. The population at that time exceeded 40,000.

The appearance of the cities, by the side of the bay, at the foot of Vesuvius, may have been much the same then as now. But Vesuvius, as we now know it, with its immense cone and smoking summit, did not then exist. There was in its place a mountain called La Somma, whose height was not much more than half that of the present Vesuvius. La Somma had not the gloom of the burning mountain which now seems suspended as an eternal menace to the inhabitants round Naples. It was a rural and charming mountain, wooded from its base to near the top. The merchants of Pompeii, Herculaneum, and Naples used to spend here their leisure time, and many wealthy Romans from all parts of Italy had country houses in the neighbourhood of La Somma. Cicero did not fail to build one there, although he had châteaux at many other places. Nothing, indeed, forewarned the inhabitants round Naples of the catastrophe which threatened them. Truly applicable to them were the famous words of M. Salvandy, "They danced over a volcano." It is true Strabo and other ancient writers had said that in times past La Somma had been the theatre of volcanic eruption. But the Romans held their scholars too much at a distance to trouble themselves about what the ancient authors had written; geology as a science did not then exist, and the Pompeians would have been much puzzled to distinguish a volcanic from a calcereous rock. Although at the gates of Naples were seen the "Burning Fields," covered with volcanic eruption, and the Solfatara of Pozzuoli smoking to no small extent, no one had the least fear. They did not wish to consider La Somma a volcano. The poet sang of it as the source from whence the gods made a luscious wine to flow, as a perfumed pre-

sent to that blessed land. However, in the year A.D. 63 the inhabitants of Pompeii received from the mountain their first warning. In that year Pompeii was fearfully shaken by an earthquake. The palace of justice, the colonnade of the forum, the tragic and comic theatres, with several temples and houses, were overthrown by the convulsions of the earth. Half the population, struck with terror, left the city, taking with them their valuables, furniture, and statues. This earthquake was also felt at Naples and at Nocera. Seneca says that at Nocera there did not remain a single house standing, and that nearly all the inhabitants lost their lives or their reason. At Naples, when this catastrophe happened, the people were assembled to hear Nero himself execute the famous cantata which he had composed; a choir of five hundred persons accompanied the voice of the tyrant. As they admired the grace and ease of the crowned artist, the building gave way. Nero did not wish the music to be interrupted for so little. He would not allow the crowd to go out until the singing was finished. Many persons were consequently buried in the ruins, and the Emperor himself was not rescued without considerable trouble. This warning, notwithstanding its gravity, was lost on the Pompeians; the Senate, after having hesitated for some time, decided to order the reconstruction of the city. They wished this rebuilding to be thorough. Artists were brought from every corner of Italy to compete in the embellishment of the repopulated city. The basilica, the forum, and the temples were remodelled, and ornamented with capitals in the new fashion; that is to say, in the Corinthian Roman order. The interiors of the houses were covered with paintings executed upon excellent stucco, and represented the best compositions of Greek and Roman art. Statues of marble and bronze adorned the atrium, the dining-rooms, and the chambers of each house. Fountains, ornamented with groups of pure marble, were placed in the interior courtyards. Luxury and taste were everywhere exercised to embellish the new city.

With the rebuilding of the temples, work and pleasure again revived; domestic duties resumed their accustomed course in the houses enlivened with new paintings, until in the year 79 A.D. came the disastrous eruption which brought Pompeii to utter ruin.

The Eruption.

"On the 23rd of August, A.D. 79, at about 2 o'clock p.m., the inhabitants at the foot of the mountain were alarmed by terrible sounds from the depth of La Somma. During the preceding days several shocks of earthquake had caused some uneasiness over a large expanse of the surrounding country. The sky was serene, the sea calm. The wind, which blew at first from the north, fixed afterwards in the east. The noise redoubled in violence; and then an enormous column of watery vapour, which has been compared by Pliny the Younger to the trunk and branches of a pine tree, crowned the mountain with its dismal plume. This formidable cloud, coming from the bowels of the earth, gradually enlarged. It remained some time suspended in the air, motionless. Then, still enlarging, the vapour condensed and fell in boiling rain on the sides of the mountain, from whence it went to the sea. Herculaneum, situated at the foot of the mountain, between it and the sea, came in the way of this terrible torrent of mud. At the same time the mountain, opening all its abysses, threw out a frightful mass of burning stones and earth calcined by the fire. All this beat upon Herculaneum.

"We will leave to others the task of describing the scenes of terror, of confusion, and of death which prevailed in the thick darkness which enveloped this city, whilst the cataracts of earth and sky opened to devour them. The inhabitants of Herculaneum fled, some to Naples and some to Pompeii. Those who sought the former place only were rightly inspired, for Naples did not suffer any harm, but Pompeii shared the fate of Herculaneum.

"Until the evening it was believed that Pompeii would be spared, but towards eight o'clock the eruption of La Somma redoubled in violence. The electric detonations did not cease to resound in the depths of the mountain, as the watery vapour escaped. Succeeding the burning vapours was a fearful mass of pumice-stones, red with fire. All around, the mountain was covered with the dark cloud of these stones, which, striking against each other in the air, caused a fearful noise. This mineral rain beat upon Pompeii. The hour-glass that was found turned over at

Pompeii points to two hours after midnight. It was therefore in the middle of the night that this disaster fell upon the unfortunate city. This night seemed eternal. No one saw the sun rise on the morrow, for the cloud of earth and *lapilli*, which fell without ceasing, darkened the sky, and prevented their knowing the arrival of the day. The town of Pompeii was a scene of horror, better imagined than described.

"On the 24th of August, the day after the destruction of Herculaneum and Pompeii, Stabies was in its turn attacked by this fearful cloud, which carried with it fire and death. Vesuvius finished the work which the conqueror Sylla had commenced, only the volcano went further—it effaced even the situation of the town. The air was so thick, that at seven leagues from the volcano it was almost stifling. They say that it extended as far as Africa. At least it reached Rome, and made it quite dark. The Romans said to each other, 'The end of the world is come! the sun is going to fall to the earth, or the earth mount up and be set on fire by the heavens.' Pliny wrote, 'What mournfully consoled us was the thought that the whole universe was perishing with ourselves.'

"During these two terrible days seven cities or towns ceased to exist—Herculaneum and its port Resina, Aplonte, Tagianum, Taurania, Pompeii, and Stabies."

It was a wonderful piece of good fortune that the catastrophe should have been witnessed by one who had the power to describe it graphically, and the reader is referred for further details to the two letters written by Pliny the Younger to Tacitus, in which he describes the intrepidity and death of his uncle, who perished in the catastrophe.

How the Cities were Buried.

"We have no positive details of the circumstances which preceded and accompanied the eruption of La Somma, and which formed the cone of tufa and pumice-stone composing the present Vesuvius, and buried under stones and earthy dust these cities of Campania. The houses of Herculaneum and all objects contained in them are covered with an earthy crust, hard and compact, which can only be removed by means of the chisel. There is preserved in the Museum at Naples, as an instructive curiosity, an

iron stewpan partly extricated from its earthy covering. It can only be removed by means of a hammer and chisel. This example is sufficient to show the difficulty, or rather the impossibility, of laying open the whole of Herculaneum and extricating the objects it contains, the town being now covered with earth to the depth of 20 metres. It is not lava, as so many have said, which encrusts Herculaneum, but an entirely earthy formation mixed with pumice, in substance like that which forms the cone of Vesuvius. It must therefore be admitted that Herculaneum was not destroyed by a stream of volcanic lava, for Vesuvius did not pour out any lava during the eruption of 79, but it was drowned in a stream of mud. Vesuvius at first cast out a watery vapour, and then there mingled with it an immense mass of earthy matter, sand, and pumice-stone. The water, condensing in the air, fell in the form of boiling rain on the sides of the mountain, and drew with it great quantities of earthy materials. It thus formed a torrent of mud, which beating upon the city submerged it. Of this mud, dried by the air, and still more condensed by the weight of the earth and real lava which have been cast out by other eruptions, has been formed the hard crust which now envelops Herculaneum. With Pompeii it was different. On witnessing the marvellous and easy work of clearing this city, one can understand perfectly well how it was entombed. Everywhere are seen two layers, one over the other. One layer of small whitish pumice-stones, called at Naples *lapilli*; they are about the size of a pea; and above these is a layer of brown dust, exceedingly fine and movable. Pompeii was not then either covered with the lava, as later so many villages situated near the volcano have been, or drowned by a stream of mud, as Herculaneum. It was buried under enormous masses of *lapilli* and the dust of pumice-stones, generally, but very improperly, called cinders. The intense heat of these *lapilli* and dust, coming red hot from the burning crater, carbonised the roofs of the houses, which were made of wooden beams, and then forced their way through the ceilings. The houses were by degrees entirely filled up by the incessant fall of the volcanic dust."

EXCAVATIONS AT POMPEII.

The city was completely buried, and lay beneath a mass

of materials from 10 to 20 feet deep. The face of the country all around was altered, the shape of the mountain was changed, but Pompeii was not forgotten. The Emperor Titus contemplated its rebuilding, but abandoned the project. Italian authors, from 1488-1556, referred to it, and even indicated the supposed site of the city. A Roman architect, Domenico Fontana, constructed, in 1592, a subterranean canal under the very site of Pompeii, from the Sarno to Torre dell' Annunziata, and met with many memorials of the ruined city; but there was no earnest spirit of scientific research in those days, and no attempts were made to carry investigation further. It was not till the reign of Charles III. (1748), the first Bourbon king of Naples, that the work of excavation commenced. Herculaneum had already been identified, and the attention of scientific men was being directed to the subject of excavations, when a peasant alighted upon a house containing statues and bronze utensils. Charles III. entrusted one Don Roca Alcobierre, a Spanish officer of engineers, to commence the work of disinterment.

He commenced at what is now called the Street of Fortuna. First a fine fresco was found, then a helmet, then coins; and the work proceeded so rapidly that by the end of the year the amphitheatre was laid bare. From that time to the present, with the exception of a few years, the work has been continued—at first slowly—so that at the end of a century only one-third of the city was disclosed. And fortunately so, for the spirit in which the work was done was rather that of the Vandal than the archaeologist.

With the changes of 1860 came a change in the management of the excavations at Pompeii. The Cavaliere Giuseppe Fiorelli, a profound scholar and antiquary, was entrusted with the superintendence of affairs. Since his appointment, every year has seen most important and satisfactory results, and now the tourist can walk from one end of the city to the other. The picture of an old Roman town is marvellously vivid; and its shops, streets, and alleys, its forum, baths, and amphitheatre, its costly houses, works of art, and tombs—all are laid bare, and the dead city lives again.

The traveller will not care for a lengthy history of Pompeii. Nor in the following description will it be

desirable to give more than an outline of the principal things to be seen, together with such condensed information as may lend an interest to their inspection.

Pompeii, once seen, will never be forgotten by the tourist; and, with the buried city in his mind's eye, he will read the descriptions of standard authors with a keen appreciation. Of the many works on the subject, Overbeck's "Pompeji," Dr. Dyer's "Ruins of Pompeii," and Sir W. Gell's "Pompeiana," are the best and most exhaustive. No book of fiction can interest the tourist who lingers in the neighbourhood more than Lytton's "Last Days of Pompeii."

Almost all the antiquities, objects of art, and the most important frescoes recovered from the excavations have been transferred to the *Museum at Naples* (see p. 259), but at *Pompeii* a small *Museum* has been established near the *Porta della Marina*, the contents arranged in three rooms.

The following interesting passage from an article in the *Quarterly Review*, will indicate one aspect in which the traveller will find special interest in viewing the ruins:—

"Nothing conveys a loftier conception of the grandeur, might, wealth and civilisation of the Roman empire at its most flourishing period than the remains of its provincial towns, and especially of its colonial cities. It is not the public edifices of Rome herself, unequalled as they are for vastness and magnificence, which impress us most with her former power. They are such monuments as we might expect from those who peopled the capital of the world. But it is the third or fourth class town, such as Pompeii, with its two theatres, its amphitheatre, its temples, its basilica, and its forum—all upon a scale of singular splendour, adorned with hundreds of statues in bronze and marble, with exquisite paintings, and with the most precious marbles . . . that fills our minds with wonder, and enables us to form some conception of the greatness and power of that mighty people."

POMPEII.

[Hotels—see Appendix.]

Admission on Thursday gratis—other days two francs, including services of an official guide.¹ English or French-

¹ The ruins are closed to visitors on New Year's Day, Easter Sunday, the first Sunday in June, Corpus Christi, September 8th, December 8th, and Christmas Day.

speaking guides will be appointed to accompany parties on application. On Thursday no guides are provided. Visitors are admitted from 7 a.m. to 5 p.m. in August, and in September to 6 p.m., the afternoon being the quietest time for a comfortable inspection of the ruins.

The quickest and cheapest way to reach Pompeii is by railway from Naples. Trains run frequently.

The drive from Naples is interesting, but very long and fatiguing, passing Portici, Resina, Torre del Greco, Herculaneum, etc. (p. 312). A bargain should be made with the driver, who should also be instructed to set down the passengers at the *Porta della Marina*, and wait for them at the Amphitheatre, or the Street of the Tombs.

The **plan** of the following description is arranged to commence at the *Porta della Marina*, near the Forum, and terminate with the Street of the Tombs.

At least three to four hours should be devoted to the visit, which should be repeated as often as time and opportunity permit.

Tourists are recommended to visit the National Museum at Naples (p. 259) before visiting Pompeii.

Starting from the **Porta della Marina**, the first visit is to a small **Museum**, which contains vases, amphoræ in terra-cotta, bronze vessels, carbonised food, skeletons, casts of men and women, arranged in three rooms—entrance free—then a steep street leads to

The Temple of Venus,

the patron goddess of Pompeii, the largest and finest Temple in the city, an edifice of early origin, but restored after the earthquake of A.D. 63. It stands on an elevated basement, in an open area, and is approached by a flight of steps. Surrounding it was a peristyle of forty-eight columns, forming a portico or arcade. These columns were originally Ionic, but were badly altered into Corinthian. In one of them there is a perforation made to receive a pipe, through which the water for the sacrifices flowed into a basin placed on a fluted pedestal.

In front of the steps stands an altar. This altar was not adapted, some authorities contend, for sacrifices of blood,

but only for the usual offerings to Venus, fruit, incense, and flowers. On the east and west sides of the altar is an inscription, recording the fact that the Quatuor Viri erected it at their own expense. On the walls under the colonnade were paintings in bright colours of dwarfs, pigmies, dancers, etc. Within the cellar, the admirable fresco of Bacchus and Silenus was found. In the vestibule of the temple was found a much-mutilated statue of Venus, which by some has been considered to bear a faint resemblance in expression to the Medicean Venus.

The Forum.

The principal streets of Pompeii (six in number) led up to the Forum, which was, as in every Roman city, the centre of all the life of the place. It is surrounded on three sides by Doric columns of limestone, 12 feet high. Above this colonnade there was formerly a gallery. The area, 530 feet long by 112 feet broad, is paved with large slabs of stone. Twenty-two ornamented pedestals for statues adorned the area, and the effect must have been imposing. The statues were in honour of Emperors and Pompeian citizens, and some still bear dedicatory inscriptions. To the north of the Forum is the

Temple of Jupiter,

raised upon a basement 10 feet high, and, like the Temple of the Capitoline Jove at Rome, it was dominant over the whole city. The entrance is approached by a flight of eighteen steps, and the *façade* is embellished with six columns in front and three on either side, of fluted Corinthian pattern. In the interior a row of pillars runs on each side the *cella* (nave), which was probably open above. The interior was painted chiefly in black and red; a border of black and white mosaic encloses the pavement. The temple is 123 feet long, including the approach. Many interesting relics were discovered here, particularly the colossal head of the God whose worship was celebrated in this place, and the skeleton of a man crushed by the falling of a column. At the time of the eruption the temple was being restored.

The Prison,

adjoining the north-east end of the Forum, is approached by a low arch of brick. The cells are narrow and dark : the skeletons of one or two of the prisoners were found here, the shackles still encircling their leg bones.

Adjoining the prison was the **Public Granary**, and near here, under the colonnade of the Forum, were found the **Standard Measures** for grain, wine, and oil. The originals are in the Museum (p. 270), but the copies in the recess are accurate. The measures for grain are thick horizontal slabs of stone with a sliding bottom, which, when the measure was full, could be pulled out, and the contents dropped into a sack beneath. For the wine and oil, tubes were provided to draw off the liquids.

Close to the Temple of Jupiter is a **Triumphal Arch**, or rather the piers and part of the columns that embellished them. Statues probably stood in the niches, and some apparatus was found which suggests that one of them was used as a fountain.

At the north-east of the Forum is the

Temple of Augustus,

or, as it has been variously called, the Pantheon, and the House of the Augustales. The use to which this temple was put is not clear ; the twelve pedestals round the altar suggest that it was a Pantheon. It is more probable, however, that it was used as a college of Augustales (an order founded by Augustus). Whatever its use, it is sacred to the memory of those who lived well. The decorations, the shops, the kitchen, the very names of the streets surrounding it, all suggest that the sacrifices offered here were celebrated by banquets. The Pantheon consisted of an open *atrium* or court, 120 feet by 90 feet, in which was the altar, surrounded by the twelve pedestals above referred to. Behind the altar was a niche, in which was placed, perhaps, the image of the presiding deity, to whom an offering might be made on entering. The paintings on the walls have been wonderfully preserved ; the best are Ulysses and Penelope, Theseus and Æthra, and the Muse Thalia. The porticoes were 24 feet in depth on the west side, and were probably roofed with

timber. On the south are twelve small chambers painted in red panel, supposed to have been the Chambers of the Augustales, and above them there was evidently another set of rooms. The court is paved with pebbles embedded in cement. Many curiosities are pointed out in this temple, such as the gallery used by the orchestra, the refreshment bar, the porter's ticket-office, etc. One very curious discovery was made in the sink-hole in the centre of the court; it was found to be choked up with fish-bones and articles of food!

It should be noted that the statues of Livia and Drusus, discovered in this temple, were removed to the Museum at Naples, and are here replaced by copies (p. 266).

Adjoining the building connected with the Temple of Augustus, and called (whether-correctly or not is doubtful) the **Senaculum**, is the

Temple of Mercury, or, as it is as frequently called, the Temple of Quirinus; the former name is derived solely from the fact that certain inscriptions discovered in Pompeii referred to a Temple of Mercury, which it was thought should be in the Forum. The latter appellation is derived from an inscription found in the Forum, commemorating the achievements of Romulus, and his deification under the name of Quirinus. The temple is an irregular quadrangle, at one end of which is a sanctuary with a pedestal for the statue of the presiding deity. Many relics are kept in this temple, as vases, fetters, wheels, earthenware, etc. Special attention should be given to the white marble altar in the centre of the court. The *bas-reliefs* on one side of the altar represent (foreground) the celebration of a sacrifice; and in the background a representation of the temple. On the opposite side the utensils employed in connection with the sacrifice, a curious illustration of the religious rites of antiquity.

The **Chalcedicum**, or *Crypto-Porticus*, erected by a priestess Eumachia at her own expense, is in the form of a basilica, and was probably used as a cloth-market or exchange. Over the entrance from the Strada dell' Abbondanza is an inscription to the following effect: "Eumachia, the public priestess, daughter of Lucius, in her own name and that of her son, M. Numistrus Fronto, erected this Chalcedicum and Crypto-Porticus at her own expense, and dedicated the same to Concord and Piety."

There are two entrances: one, as already mentioned, from the Street of Abundance, and the other from the forum. The whole building consists of a *hypæthrum*, or open court; a portico adorned with forty-eight marble columns; a chalcidicum, or enclosed apartment, at the further extremity; a semicircular recess at the end containing a statue of Concord; and a crypto-porticus, which ran round three sides of the building. It was lighted at intervals by windows, and above it was a wooden gallery. A cornice projected from the gallery into the area, sheltering the tables on which the fullers and cloth merchants carried on their sales. In a niche at the back of the semicircular recess is a copy of the Statue of Eumachia, erected by the fullers in memory of their benefactor. The original has been removed to Naples. (See p. 261.)

Several interesting inscriptions were discovered in this building. One on the outer wall announced, "The gladiatorial troupe of Suettius Curius, the ædile, will fight at Pompeii on the last day of May. There will be a chase of wild beasts (*venatio*), and awnings (*vela*) to protect spectators from the sun."

On the other side of the Street of Abundance is a corner building, which, in the absence of other information, has been called the **School of Verna**, from the name of Verna having been found in an inscription supplicating for himself and his pupils the aid of Cœlius Capella, the Duumvir of Justice.

At the southern extremity of the Forum are three halls of nearly equal size, which have been called the **Curiæ**, or courts where cases of minor importance were decided by the magistrates. The central hall is called the **Ærarium**, or Treasury, from the fact that many coins were discovered here. Whatever the use of these buildings may have been, there are traces to show that they must have been richly decorated. Adjoining these are two houses which were excavated by General Championnet while in command of the French troops in occupation of Naples. They are called the **Houses of Championnet**, and deserve inspection on account of the elegance of their decoration.

Close to these houses, on the western side of the Forum, is

The Basilica.

It is one of the largest buildings in Pompeii, and is oblong, as was the invariable rule. It is 220 feet long, 80 feet broad. It was open to the sky, except the gallery running round it, which rests on twenty-eight fluted Ionic columns of brick and tufa covered with stucco. At one end of the peristyle is the Praetors' Tribunal, a platform six to seven feet high, ascended by wooden steps. Underneath is a vault supposed to have been used as a dungeon for the accused. Here, as elsewhere in Pompeii, the vice of scribbling upon the walls is traced. In this instance, to good account, as an inscription shows that the Basilica was standing in the year that Lepidus and Catulus held the commandership (B.C. 79). It was made by one Pumidius Dipilus, who scratched his name on the wall in that year, thus :—

C. PVMIDIVS DIPILVS HEIC FVIT ADV NONAS
OCTOBREIS M. LEPID Q CATVLCOs.

Having gone round the Forum, let the traveller now cross from the Basilica to the Chalcidicum, and enter the **Strada dell' Abbondanza** (Street of Abundance, so named from a fountain with head and cornucopia). A short distance down this street on the right is the

House of the Wild Boar, so named from a mosaic in the Prothyrum representing a boar attacked by two dogs. The peristyle is well preserved, and has fourteen Ionic columns with their capitals. In the atrium is a mosaic, the border of which represents a walled city—perhaps Pompeii.

Turning to the right, towards the unexcavated part of the town—the small street or lane is called the **Vicolo dei Dodici Dei**—is a painting on a wall, representing the twelve great divinities, and their attributes. It is not in good condition. Returning to the **Strada dell' Abbondanza**, the second turning on the right is the **Street of the Theatre** at the end of which is the

Triangular Forum,

an irregular triangle, flanked on the east and west sides by a Doric colonnade, 450 feet long on the eastern side, and

300 feet on the western, adorned with ninety columns. The third side had no portico, and was probably bordered with shops. From the eastern side there were three entrances to the great theatre. Within the area are the ruins of a sacred edifice, called the

Greek Temple, or the Temple of Hercules, undoubtedly the oldest building hitherto discovered, by some experts considered to date as far back as 800 B.C. If so, it must have been built by the early Greek settlers. Little of the edifice remains, but it is clear that it stood on a basement, approached by five steps. It was 120 feet long, and 70 broad. In front of the steps is an enclosure, in which it is presumed the animals to be offered in sacrifice were kept, and beside it are three altars. Close by are the remains of a small

Circular Temple, with eight Doric columns covering a *puteal*, or well. This is generally supposed to be a *Bidental*, or locus fulminatus—a place struck by lightning, or where a thunderbolt had fallen. Such places were sacred to Pluto and infernal deities, and were held in great awe by the ancient Romans. To violate its precincts was sacrilege of the worst kind. At the south-west angle of the temple is a semicircular seat, so placed as to command a fine view of the surrounding country.

The Great Theatre,

to which there were three entrances from the eastern side of the Triangular Forum, is situated on the southern slope of a hill, the large circular corridor surrounding the entire *cavea* being the highest part. The theatre was injured by the earthquake A.D. 63, and an inscription shows that it was restored by M. Artorius, at the cost of M. Holconius Rufus. It is curious that Pompeii should have remained undiscovered so long, for it is certain that the great wall which encloses the theatre was never completely buried. The theatre was constructed to accommodate 5,000 spectators, and in the palmy days of the city it must have presented a gay appearance, with its marble decorations, its statues, and scenic embellishments. The following points may be observed by the spectator: The stage is long and narrow, and in front of it may still be seen the opening for the drop scene. At the back of the stage are

three doors deeply recessed, and behind them the green-room. In the wall supporting the front part of the stage are recesses, which may have been occupied by the musicians. The wall of the *cavea* still exhibits the lines of benches, *summa*, *media*, and *infima*: the first containing five tiers, occupied by the chairs of the nobility; the second, occupied by the middle classes (who usually brought their own cushions to sit upon), containing twenty tiers; the third rank contains only four tiers. Staircases, doors for entrance and exit, and corridors, leading to various parts of the theatre, may be traced. High above all is the women's gallery, for in ancient theatres the women were separated from the men. The seats were divided into compartments or boxes, the space allotted to each lady being 1 foot $3\frac{1}{2}$ inches. In the wall enclosing the theatre are projecting stone rings, which formerly received the masts of the *velarium* or awning, used as a protection from the sun.

From the eastern side of the stage a covered portico led to the orchestra of the small theatre.

The Small Theatre, or Odeum,

although inferior in decoration and construction to that of the great theatre, is in a better state of preservation. Its general plan is much the same, although the form of the building is somewhat different. It is supposed to have been built soon after the Social War, and the following inscription records that it was permanently roofed: "Caius Quinctius Valgus, son of Caius, and Marcus Porcius, son of Marcus, Duumviri, by a decree of the Decurii, let out the covered theatre to be erected by contract, and the same approved it."

The *scena*, the front wall of the *proscenium*, and the pavement of the orchestra, were in various coloured marbles, and an inscription announces that the latter was the gift of M. Oculatius Verus, son of Marcus, Duumvir for the games. The number of spectators who could be accommodated with seats is estimated at 1,500. At the back of the two theatres is a large rectangular enclosure, which has been variously called the School of the Gladiators, the Forum Nundinarium, or weekly market, and the

Soldiers' Barracks.

It is still doubtful which of these is the correct designation, but the balance of evidence is in favour of its having been a Roman garrison. It is 190 feet long by 160 broad, surrounded by a colonnade of Doric columns. Around the colonnade are recesses where provisions were sold. There are also rooms which have been called the soldiers' mess-room, the guard-room, etc. Four flights of stairs led to the upper storey, which has been called the 'officers' quarters. Among these ruins sixty-three skeletons were discovered. In the guard-room were four skeletons with their legs in iron stocks. Under the stairs lay the skeleton of a man holding a silver cup. At the entrance gate lay thirty-four skeletons together. When first unearthed the building contained in every part indications that it was frequented by gladiators. On one of the columns of the portico was found the name Valerius, followed by the figures XX, supposed to represent the number of his victories. The names of other known gladiators were also found inscribed on the inner wall. Many valuable articles, the majority of which were of a military character, were also discovered here. A short distance from the soldiers' barracks is the **Gate of Stabiae**, built of huge blocks of stone, put together without mortar. The holes for the bolts show that it was closed by double doors, and not by the usual portcullis. A valuable Oscan inscription was discovered here, which shows that the gate was at a remote period called the Stabean Gate. It gives also the names of three streets, which were constructed by the public slaves of Pompeii, under the direction of the surveyors, and states that one street led to the temple of Jupiter Meilichius.

Let the traveller now return along the Strada Stabiana, and after passing the boundary wall of the small theatre, he will find on the left the

House of the Sculptor, of little interest in itself, but remarkable for the treasures which were found in it, and are now in the Museum at Naples (*see* p. 259). Compasses, mallets, levers, saws, unfinished statues, in fact, all the appliances of the sculptor's art, were found here just as he had left them on the day of doom. A few steps further on, at the corner of the Street of Isis, is the

Temple of Æsculapius. Whether it was dedicated to Æsculapius or not is uncertain, but in the cella his statue was discovered, together with that of Hygeia and Priapus. By some it has been called the Theatre of Jupiter and Juno. It is a small building—the smallest temple, in fact, in Pompeii; and the most interesting object it contains is a large altar, which stands in the open court. It is built of tufa, and closely resembles the sarcophagus in the Vatican, known as the Tomb of the Scipios.

Close to this temple may be seen, through an aperture in the arch, the Aqueduct built by Domenico Fontana in 1592, to supply Torre dell' Annunziata with water from the Sarno. It must have been evident to him that he was carrying on his work in the midst of the buried city; and one cannot but wonder at the apathy of the times which allowed the ruins of Pompeii to be left unrevealed until 1748. (*See* p. 325.)

The Temple of Isis

was destroyed by the earthquake of A.D. 63, and the present building had been only just restored at the time of the great eruption. Over the entrance is the copy of an inscription discovered there. It runs thus: "Numerinus Popidius Celsinus, son of Numerinus, restored from the foundation, at his own expense, the Ædes of Isis, overthrown by an earthquake. The Decurii, on account of his liberality, elected him, when sixty years of age, to be one of their order, without paying fees."

The Temple is on a slightly elevated basement in the centre of a court surrounded by a portico of painted Corinthian columns, between which are several altars. In the inner temple was found an image of Isis, which is preserved in the Museum. On the south side are the chambers used by the priests. Several skeletons were found here, one being that of a man who had endeavoured to cleave his way through a wall, the door having been blocked up by the ashes. The axe lay by his side, and traces of his frantic efforts were seen upon the wall. On the fireplace remnants of food were discovered. There are many interesting things to trace in this temple—the Purgatorium, containing the Sacred Well, where the worshippers performed their ablutions; the halls, embellished

with elegant reliefs in stucco ; an adjoining wall, still bearing the traces of smoke from the sacrificial fire.

Leaving the Temple of Isis, the building on the left, just before reaching the portico of the Triangular Forum, should next be visited. It has been variously called the

Curia Isiaca, the School, and the Tribunal ; but these are mere conjectures, no satisfactory evidence of its purpose having yet been discovered. It is an oblong court, 80 feet long by 60 feet broad, surrounded with Doric columns, with two chambers at one end, supposed to be the crypt, and a *pulpitum*, raised about seven feet high. An inscription was found in the Great Theatre, which has been translated as follows : " Marcus Holconius Rufus, son of Marcus, built the Crypt, Tribunal, and Theatre for the honour of the city (*colonia*)."

The first building on the right hand, in the Street of the Holconii, which crosses the Street of the Theatre, is the

House of Holconius, numbered 4. It was an elegant mansion, with a handsome peristyle, and the embellishments usual in the houses of noble Pompeians. In this house lived a lover of the fine arts, and a man of good taste. Paintings may be still traced here, though some are fading, and the best have vanished. Groups of Bacchus and Ariadne, Diana and Endymion, Leda and Children, Silenus supporting a Hermaphrodite, and others yet remain. The most remarkable, perhaps, is that of Bacchus and Ariadne, of which Dr. Dyer has given a lengthened description. Many of the decorations in this house are very rich. Several skeletons were discovered here, among them one of a female, in whose hand was found a casket of treasures, who was arrested by the fatal vapour while endeavouring to escape.

A short distance further on, in the same street, is the **House of Cornelius Rufus**. The spacious atrium contains two handsome pedestals carved in the form of lions, on which probably stood a table. A marble bust of the owner of the house, inscribed with his name, was discovered here, and still stands in the atrium.

The tourist who intends to visit the Amphitheatre (which, although exceedingly interesting, does not materially differ from other Amphitheatres that he will pro-

bably have already seen in Italy), should now cross the Strada Stabiana, and continue for a considerable distance, as the building is at the extreme south-west of the town, quite apart from the other ruins.

The Amphitheatre.—This building is the last visited, as a rule, by travellers who have arrived at Pompeii by carriage; they usually enter the Ruins at the Porta della Marina, or the Street of the Tombs, and send the carriage round to the Amphitheatre to await them there. The Amphitheatre at Pompeii, although not equal in appearance to the Colosseum at Rome, was large enough to accommodate 20,000 spectators. Like all similar erections, it is elliptical in shape, and measures 433 feet by 335. At either end of the ellipse may be seen the entrances for the combatants into the arena. The spectators were admitted by tickets, some of which are preserved in the Museum; and the seats were arranged very much in the same manner as those in theatres. The first series of seats, having five tiers, was devoted to the use of the wealthy, senators, magistrates, etc; the second series had twelve tiers, and the third eighteen; and above all ran a gallery, in which attendants, servants, and a promiscuous multitude assembled.

The construction of the seats should be observed, as they are cut with places for the feet, so that the persons in the tier below should not be inconvenienced. When the Amphitheatre was first laid bare many interesting frescoes and inscriptions relating to the usages of the arena were discovered, but soon perished from exposure to the air. Several important sketches have, however, been preserved, and may be found, together with an elaborate account of amphitheatres in general, and this amphitheatre in particular, in Dr. Dyer's "Ruins of Pompeii." It will be remembered that on the day of the eruption, the Pompeians had assembled in this building to witness a gladiatorial show, and to this fact, which Lord Lytton has worked out with such thrilling interest in his "Last Days of Pompeii," is to be attributed the comparative scarcity of skeletons discovered in the city, as it is supposed, upon the first burst of the eruption, the spectators fled into the open country and so were saved. The Amphitheatre was built a few years before the birth of Christ; it suffered

from the earthquake of 63, and was not completely restored at the time of its destruction. In the Street of the Tombs is a curious inscription, giving the names of certain combatants who took part in the gladiatorial shows, and from this source Lord Lytton was able to introduce the names of actual characters in his fiction.

Returning to the Strada Stabiana, and entering again the Street of Holconius, the tourist will find on his right hand the principal entrance to the

Stabian Thermæ,

so called, to distinguish them from the smaller and less magnificent baths in the neighbourhood of the Forum. The Stabian Thermæ are entered by a wide portal, opening into a spacious court, or *Palæstra*, where gymnastic exercises were performed; this court has a portico with fluted Doric columns and ornamented capitals. On the walls are stucco ornaments, arabesques, and paintings, some in good preservation. The court is 44 yards long, and 27 broad, and in it were found two large stone balls, which were evidently used in some game of skill or strength. Opposite the entrance a door opens on a *Tepidarium*, and a corridor, where single baths are situated. On the other side is a *Spoliatorium*, with small dressing rooms. A passage leads into the *Calidarium*, and another to the *Tepidarium*, which contained, besides the usual square marble bath, an elegant fountain.

The side of the Thermæ parallel with the Strada Stabiana is full of various apartments, where may be traced the places occupied by the furnaces of the two *Tepidaria*, with hollow walls for circulating the hot vapour. A magnificent *Apodyterium*, with circular arches, surrounded by marble seats, and rich with reliefs in stucco; a richly-decorated atrium, etc.

A short description of the process of bathing may not be uninteresting. Those who took the cold bath only, entered the *Apodyterium*, where they undressed, then donned a loose robe, and passed to the bath. The processes for the hot bath were more complicated, and resembled in some degree the modern Turkish bath.

Passing into the Tepidarium, where they unrobed, they entered the Sudatorium or vapour bath. Then followed the use of the strigil, an instrument of bone, iron, or silver, for scraping the body, and corresponding in its purpose to the rough glove used in the Turkish bath. Then came the perfumed hot-water bath, and after this luxury the bathers returned to the Tepidarium, where their bodies were anointed with unguents rich and rare, then, after leisurely dressing, they would enter the Palæstria to engage in various exercises to create an appetite for the next meal, or otherwise kill time.

At the back of the baths, in the Strada del Lupanare, there is a small lane called Vicolo del Balcone Pensile, on the right of which is the

House with the Hanging Balcony (*Casa del Balcone Pensile*) (closed). This is the only case in which a successful attempt has been made to restore a house with a balcony to its pristine state. It is evident that such dwellings were not uncommon in Pompeii. Signor Fiorelli has succeeded in this instance with great skill; three rooms of the upper floor being preserved, from which the balcony projects several feet into the street. The tourist will be invited to ascend.

In the Strada del Lupanare, at the corner of the Vicolo del Balcone Pensile, is the Lupanar, Pompeian brothel. This place is kept locked up. The street derives its name from it. On the other side of the street is the

House of Siricus (closed), so named from an inscription on the outer wall, containing the name of Siricus, and from a seal found in one of the rooms with the letters "Sirici" in relief. On the threshold there is an inscription in mosaic, "Salve Lucru." On the left is a room in which are symbolical representations of the deities. In an adjoining apartment there are some good pictures, namely, Neptune and Apollo presiding at the building of Troy; Vulcan presenting the Arms of Achilles to Thetis; Hercules Intoxicated, with Bacchus in the background, "for grace, grandeur of composition, and delicacy and freshness of colouring, among the best discovered at Pompeii." There are various other paintings in this house, and traces of many elegant embellishments. Close to this house were two taverns, one having the sign of an elephant, and the other serpents. Above the latter is an inscription, "Lingerer

depart ; this is no place for idlers," a motto one would like to see over taverns nowadays.

Entering again the Street of Stabiae, and proceeding north, the tourist will find on the right the

House of Marcus Lucretius (closed), in which was found a painting and an inscription, indicating that the house belonged to Marcus Lucretius, a Flamen of Mars and Decurio of Pompeii. The inscription was as follows :

M. Lucretio Flam Martis Decurioni Pompei.

The construction of this house is very curious ; the garden, laid out in terraces, being considerably higher than the atrium. In it is a fountain and various statues. Only a few of the paintings are retained here, the best having been removed to the Museum. **The fountain** deserves special attention ; it is elaborately ornamented with shell-work and mosaics.

In the Street of Stabiae are several shops. The turning to the right is the street of Nola, and a walk of five to ten minutes will bring the tourist to the

Gate of Nola, which lies within a passage or covered way built of stout masonry. An Oscan inscription, stating by whom the gate was erected, is on the keystone of the arch. The tourist whose time is limited need not visit this gate, as he will see others of greater interest. Turning to the left, he will enter the Street of Fortune, and find on his right the Casa degli Scienziata, named, as so many of the houses in Pompeii are, from the presence of those who witnessed its excavation. On the left hand, just opposite the narrow lane called Vicolo degla Scienziata, is the

House of the Chase, so named from a large painting in the peristyle, of a combat with wild beasts. Adjoining this house is the

House of Ariadne, which extends from the Street of Fortune to the Street of the Augustales. The atrium, entered from the Street of Fortune, is remarkably fine, being 80 feet long by 43 feet broad, and adorned with 24 columns. The peristyle is composed of 16 columns, the capitals painted with brilliant colours. In the centre was a fountain. The construction of the house is such that, from whichever of the two streets the visitor entered, he

had before him exactly the same view, and around him an identical arrangement of rooms.

Continuing to explore the Street of Fortune, notice, on the left, the

House of the Grand Duke of Tuscany. It is small but elegant, and has a mosaic fountain and a representation of Amphiön and Dirce. Close to it is the

House of the Figured Capitals, so named from the capitals at the entrance doorway being sculptured with fauns and bacchantes. Next to this is the

House of the Black Walls (*Casa della Pareta Nera*), in one of the rooms of which are various graceful representations on a black ground. Adjoining is the

Temple of Fortune. On the architrave of the shrine is an inscription, which has been translated as follows: "Marcus Tullius, son of Marcus, three times Duumvir for the administration of justice, Quinquennalis, Augur, and Tribune of the Soldiers, by election of the people, erected this temple of Fortuna Augusta on his own ground and at his own expense." It is approached by a flight of steps. Traces of an iron railing which enclosed the temple are visible. The building was 80 feet long by 31 feet broad, and the whole was encased in marble. Two statues were found here, one of them resembling Cicero, the illustrious ancestor of the Tullion family.

In the street leading to the Forum is a small

Museum, which contains objects found in a Roman Villa excavated at **Boscöreale**, $2\frac{1}{2}$ miles from Pompeii, in 1895, such as the bath with leaden pipes, and taps for hot and cold water, various earthenware vessels, an olive press, and a hand-mill. The frescoes and busts are in the Naples Museum (p. 267).

Ninety silver vessels of Greek and Roman workmanship found in the Villa are now in the Louvre.

Close to the Temple of Fortune are the

Old Public Baths.

Entering the spacious court, bounded on two sides by a Doric portico, and on the third by a crypt, there will be seen arranged round the walls the seats where servants sat awaiting the pleasure of their masters, who sometimes

bathed as often as seven times a day. Under the portico the bathers waited their turn, and here were exposed public placards of the amusements of the city. It is curious to read an inscription which was found on a wall, but has since been effaced, and which has been translated as follows:—

“At the dedication of the Baths, at the expense of Caucius Alleius Nigidius Maius, there will be a venatio, athletic contests, sprinkling of perfumes, and awnings. Prosperity to Maius, chief of the colony.”

Beyond this room is the *Frigidarium* (or cold bath), a circular chamber, with niches, in which were seats for the bathers. Two marble steps surround the basin, which is only 12 feet 10 inches in diameter, and about 3 feet deep—rather a poor swimming bath, and one that would find but little patronage among hardy northerners. However, in this the Pompeian reposed, and, after strengthening his frame with cold water, passed through folding doors into the *Tepidarium* (or warm bath), a chamber heated by air-pipes and a brazier of bronze. The embellishments in this room are of a very rich character, the vaulting being in stucco relief; the cornice supported by small figures of Atlas, made of terra-cotta; recesses for the clothes of the bathers. Beyond this room is the *Calidarium* (or hot-air bath), its walls being so constructed that a column of hot air enclosed it on every side; the floor also was hollow, so that the steam may be distributed from it. The mouldings in the vault are very rich. At one end of the room there is a semicircular niche, in which is a vase of white marble for washing the face and hands. An inscription states that it was made at the public expense, by order of the *Decurions*, and cost 750 sesteria (or a sum equal to about £6). Some read the inscription differently, and make the cost much more considerable. At the other end of the room was the hot sitting-bath. These baths occupied a considerable space, and contained many other chambers, now inaccessible to the public. The tourist will get a better idea of the old Roman baths from the *Stabian Thermae*, described on p. 339, although these are but insignificant in comparison with the *Thermae* of Caracalla at Rome (p. 146).

Returning to the Street of Fortune, and retracing his steps past the Temple of Fortune, the tourist will find

on the left the **House of the Faun** (closed), so named from an elegant bronze statuette of a dancing faun. This house occupies an entire insula—that is, the whole space between four streets—and is one of the largest in Pompeii. It measures 280 feet long and 120 feet broad. It was discovered in 1830, in the presence of Goethe's son. On the pavement in front of the entrance is inscribed the word of greeting, "SALVE," in coloured marble. It has two atria, a peristyle, with twenty-eight Doric columns, and a large quadrangular garden with a portico, in which may be seen a great number of amphoræ, or wine jars. This has led to the supposition that the owner was a wine-merchant, and that the adjacent shops were for his retail trade. Some of the finest mosaics were discovered here, amongst them the Battle of Issus and Acratus on the Panther, both of which are in the Museum at Naples. In this house was found the skeleton of a woman, and by her side gold rings, bracelets, and jewels, which she was endeavouring to carry off when the roof gave way.

Near here is the

House of the Anchor, so named from a mosaic on the threshold. It is a large house, but inferior to many already described. At the top of the Strada di Mercurio is a

Triumphal Arch, once surmounted by a statue of Nero. The traveller is now in the neighbourhood of some very remarkable houses, which may be visited in the following order :—

The House of the Tragic Poet (entrance by a side door), nearly facing the Thermae, is so named from two pictures discovered in the tablinum, one representing a poet reading, and another the rehearsal of his tragedy. Every reader of Bulwer Lytton will take pleasure in examining the elegant details of this mansion, which, according to his novel, "The Last Days of Pompeii," was the house of Glaucus. Its chief treasures have been removed to the Museum at Naples. In the vestibule was a dog, in mosaic, about to spring upon any intruder ; and below the inscription, "Cave Canem." If, as has been supposed, the proprietor of this house was a jeweller or goldsmith—so many valuable trinkets and other articles having been found here—the two large rooms on either side the vestibule were probably his shops. In the tablinum are mosaics and remarkable ornaments. The

peristyle of seven Doric columns encloses a small court, probably used as a garden. On the left of the peristyle is the library, and a small chamber, with Venus and Cupid fishing, and Ariadne Abandoned. In the triclinium (or chamber of Leda) is a representation of Leda and Tyndareus. An admirable description of this house and its valuable contents has been given by Sir W. Gell, in his "Pompeiana."

The Fullonica (or establishment of the Fullers) comes next in order. In it were found, illustrated on the walls, the various processes in the fuller's trade, which was an important one, as wool was the only material used for dresses in those days. The atrium was probably used as a storehouse, the roof being supported by square pillars. The process of cleansing the garments was performed by the feet, the water being mixed with fuller's earth. Four large square vats or tanks occupy the entire end of the court, and in these the clothes were cleansed. Near here are the houses of the **Great and Little Fountains**, in both of which are richly-ornamented fountains of variegated mosaic.

The House of Pansa (so called from the words "Pansam æd," found near the principal entrance) occupies an entire insula in the centre of the city, and probably belonged to one of the richest and most distinguished residents in Pompeii. Including the garden, which occupies a third of the whole length, its area is about 300 feet by 100 feet. Part of this, however, was appropriated for shops, as was the custom of the place.

No better idea can be obtained of a handsome mansion of that period than that afforded by the House of Pansa. It contains a vestibule, an atrium, with impluvium, the usual wings, open tablinum, peristyle, visitors' rooms on each side of the atrium, triclinium for winter use, a large triclinium; open court, cubicula; a large summer triclinium, opening on to the garden; kitchen, servants' hall, and two-storeyed portico. The peristyle, spacious and elegant, had an arcade of sixteen Ionic columns around it. In the kitchen were found various utensils, including a frying-pan specially made for cooking eggs. There was also found a painting illustrating the art of cookery. On the threshold of this house, as of others, was found a mosaic with the word "Salve."

At the back of the four insulæ in which are the houses of Pansa and the Faun are four other insulæ, which the traveller should next inspect, and will commence at the

House of the Labyrinth, at the back (N.) of the House of the Faun, which derives its name from the subject of a mosaic in one of its rooms. The mosaic represents the slaughter of the Minotaur by Theseus, in the Cretan labyrinth. The virgins of Athens, who were about to become the prey of the monster, are depicted in attitudes expressive of horror and trepidation, while the ground is strewn with bones, the remnants of the former ravages of the Minotaur. The house has two atria, one Tuscan, the other tetrastyle, with columns of the Corinthian order of architecture. In the corridor which leads to the peristyle is a window with six small apertures or loop-holes. It is constructed of terra-cotta. Among the other objects of interest found in this house may be mentioned a bronze bath, which as yet stands unique among the remains of Pompeii; also a large bakehouse. In the garden, the skeleton of a woman with her jewels was found at a height of six feet from the original level of the house.

The Casa Nuova, excavated close to the above-mentioned *House of the Labyrinth*. It is a large private residence, richly decorated. Beyond the spacious vestibule the beautifully-decorated atrium contains a money chest, and the adjoining rooms have some remarkable mural paintings. The peristyle, charmingly painted, contains marble and bronze figures, and the walls of some of the adjoining rooms are decorated with skilfully-drawn Cupids.

The House of Castor and Pollux (closed) is so called from paintings of the Dioscuri, or Sons of Jupiter, named Castor and Pollux, which decorate the vestibule. The house has also been called the House of the Quæstor, two large and handsome chests, which were supposed to have contained the revenues, having been found in it. A peristyle connects it with the neighbouring house. At its end are a fountain and garden. The peristyle is adorned throughout with pictures. The atrium is about 40 feet square, and painted throughout in red and yellow. Among the figures on the walls are those of Jupiter, Fortune, and Bacchus. The Court of the Piscina, which is entered from

the other house, is one of the finest parts of this remarkably preserved building. The subjects of the pictures are Ceres, Apollo, and Saturn. Eight columns of stucco form the colonnade. In the centre is a piscina, or remains of a fountain. Two of the most beautiful paintings in Pompeii—Perseus and Andromeda, and Medea meditating the Destruction of her Children—were depicted on the alæ. The triclinium is the only other noteworthy portion of the house. It opens on the court. The pavements of this house consist of a peculiar compound of tile clay and marble, called *opus signinum*. The adjoining house is called the

House of the Centaur. It contains little to attract the attention, though the paintings of the legends of Hercules and Meleager were found here, and subsequently removed to the Museum at Naples. The house itself is in a very dilapidated condition, owing to the falling in of the roofs of a number of vaults under the peristyle.

The House of Meleager, or the Nereids (closed), contains one of the finest peristyles in Pompeii. The freshness of the decorations and the presence of vessels filled with lime in several of the rooms indicate that the house was undergoing repairs when it was entombed. It is paved with *opus signinum*, and contains twenty-four fine pillars, somewhat of the Doric style of architecture; in the centre is a fountain. The apartment is painted red all round, as are the pillars, to the height of about four feet. The peristyle is at the side of the atrium, and not, as is general, at the back. The atrium is also painted red, and agrees with the general character of the house, by bearing upon its red walls a number of designs, of which the principal figures are Nereids and sea monsters. Hence one of the names of the house.

The House of Adonis (closed) contains a representation of Adonis wounded, and tended by Venus, as also the Toilet of Hermaphroditus, attended by two women, one of whom holds a casket of jewels and the other a mirror before the face of Hermaphroditus.

The House of Apollo (closed) derives its name from the numerous representations of that deity found on the walls and inside the house; one in particular, a bronze statue, has since been removed to the Museum at Naples. The walls are painted with Bacchanalian and other figures,

In the cystus is a large painting of Ulysses finding Achilles at the court of Lycomedes. This house is remarkable for its peculiarly formed fountain.

Passing on to the Strada Consolare, we find the

House of Julius Polybius, whose name has been found in several inscriptions. It is paved with mosaic, and is supposed to have been very highly decorated, from the remains of gilt stucco-work found on it. Leaving the house of Julius Polybius, the traveller will observe a small building on the opposite side of the Strada Consolare, which has been called the House of the Musician, or

Academy of Music, so named from a representation on the walls of musical instruments, including the trumpet, flute, and various others. There is nothing else of interest in this house, and adjoining it is the

Baker's Shop and Bakehouse, the most complete of any of the shops of this description yet discovered in Pompeii. It contains a mill for grinding the corn, made of rough stone and of the shape of a dice-box. In one room a number of bowls were found, which appear to have been used as kneading-troughs. The oven itself adjoins this room. On either side of the oven is a hole; one was for placing the dough in the oven, the other for withdrawing it; above is an aperture for the escape of smoke, and below an ash-pit.

The House of Sallust. The atrium of this house is curiously painted with different shades of the same colour; the panels are also stuccoed in a curious style. Passing through the tablinum from the atrium, the cystus, or garden, is entered. In this there is a summer triclinium of the kind described by the younger Pliny as being attached to his villa. Among the other objects of interest in the house were found a furnace and a machine for heating water, which latter has been removed to Naples.

The House of the Female Dancers is very beautifully painted with female figures in the act of dancing.

The Soap-shop contained beautifully-constructed scales, and was stored with lime of a very pure consistency, for the use of the soap manufacturers. The soap vats are placed in an inner room.

The Custom House adjoins the soap manufactory, and possesses little of interest to the traveller, except from the

fact that in it many curious scales and an ancient steelyard were discovered.

House of the Surgeon. Here were found a number of surgical instruments of all kinds, showing that the former inhabitants of this unfortunate town must have been well versed in this art, as some of the instruments—the probe and forceps, for instance—have not been surpassed by the best of modern inventions. The pictures with which the house is adorned are remarkable for their generally studious subjects, showing the way by which their owner had obtained his skill in his profession. One of these figures is peculiarly interesting, as giving us an idea of the way in which the papyrus rolls of manuscript were read—that is, from side to side, the columns running down the roll from top to bottom of its breadth.

The House of the Vestals is remarkable by reason of a number of cabinets ranged round its atrium; these were used as work-boxes by the occupants.

The House of the Three Floors more nearly resembles our modern dwellings, except that the top storey is the ground floor, and on a level with the street, which contains the atrium, peristyle, and triclinium. The lower storey is reached either by a stair from the peristyle or a sloping passage from the street, and contains a triclinium and baths; behind is a court, with piscina. The lowest floor of all seems, from its wretched architectural arrangements, to have been the apartment of the slaves.

The House of Albino, or of the Musician, is so called from the numerous paintings of musical instruments on the walls. It seems to have been a double-storeyed house, but is now in a very dilapidated state.

The House of the Vetii is one of the most important recent discoveries (1898). It is almost unique in the beauty and variety of its decorations, and the authorities are to be congratulated on the great care taken to avoid any injury in the process of excavation and in the great success of restoring the house so as to present to the visitor a faithful representation of its original condition.

The atrium, the peristyle, the two dining-rooms, the large room to the right of the peristyle, and the bedrooms abound with beautiful paintings, statuettes, marble tables, and fountain basins. The kitchen and the cooking utensils are just as they were nearly two thousand years ago.

The house is closed on Thursdays.

Inside the city, the walls and ramparts were reached by a **staircase**, wide enough to admit of several men ascending abreast. The ramparts are formed by two walls, the outer from 27 to 34 feet high, and the inner about 7 feet higher. The space between the two walls is filled with earth, and formed a plateau whereon the defenders of the city were marshalled. The wall is 2,925 yards in circumference. One of these staircases is situated next the **Porta di Ercolano**, or Gate of Herculaneum, which was made with a centre and two small side entrances. The principal entrance had a space between the portcullis and the inner gate, forming a double defence; if the first were forced by assailants, a second still remained, and the aperture was used for throwing missiles on the heads of the foes. In this manner the defenders were enabled to do much damage in comparative safety.

Passing out of the city by the Gate of Herculaneum, we enter

The Street of the Tombs.

To the left is a recess containing seats. The inscription proves it to have been the **Tomb of Cerinius Restitutus**. Next, and on the same side, is the **Tomb of Mamiaë**, a public priestess, as the inscription tells us. First, there is an alcove, which is reached by a step. Behind this is the actual tomb, which contains niches for cinerary urns. From this point a lovely **view** of the surrounding country may be obtained. Farther to the right is a large square pedestal, which probably supported a bronze statue, for pieces of bronze were found at its base. Beyond this, and still on the same side, is a large semicircular seat, called an **exedra**. It is beautifully decorated, and well preserved. The **Tomb of the Garlands**, so called from the nature of its decoration, is the next object of interest, and is close at hand. On the opposite side of the way a number of broken columns may be seen. These mark the site of what is known as the Villa of Cicero. To the right are some shops. The most pretentious of these is supposed to have been a hostelry or inn. The tombs on the left side of the street are those of **Servilia** and **Scaurus**, which latter had upon it a number of *bas-reliefs* in stucco;

these have now, however, disappeared. Next is the **Round Tomb**, so called from its peculiar structure.

The **Tomb of Quietus** bears an inscription on it telling that the honour of the bisellium (or seat of honour) was conferred upon Caius Calventius Quietus for his munificence. The tomb is an extraordinary structure, and one of the most complete and beautiful in the whole street. That of **Nævoleia Tyche** is adjacent, and presents *bas-reliefs* of Nævoleia, of the dedication of the tomb, and of a Roman vessel; the latter is represented as on a calm ocean, with all sails set, and is supposed to represent the journey of the soul. Lastly, the **Funeral Triclinium** is reached. This is the place where feasts were given to the friends of the deceased, on the day of their burial, by their heirs or survivors. To the right is a cluster of tombs, none of which have any special interest, except, perhaps, that of the **marble door**. It stands at the junction of two roads, and contains a small apartment, with numerous niches for the reception of urns.

The **Tomb of Lucius Libella** has a very pretty appearance, being built somewhat in the form of an altar. It has no *columbaria*, and is rather singular in this respect.

The inscription tells that the tomb was erected by a public priestess of the name of **ALLEIA-DECIMILLA**, on ground given by the commonwealth, in memory of her husband, Lucius Libella, and her son Alleius Libella. Alleius seems to have been a very distinguished young man, as it is recorded that he was a Decurion of Pompeii at the age of seventeen years.

The distinction thus conferred on so young a man seems almost to contradict Cicero's reply to the friend who solicited his interest to obtain a similar position, "That it was easier to become a senator of Rome than a Decurion of Pompeii," but it was doubtless a tribute of public gratitude to his family.

The **Tomb of Cenis and Labeo** shows very little of its former grandeur, and is, indeed, so very much deteriorated that very little of the ornamentation is to be seen at all.

The **Children's Tombs** is a merely complimentary title, as no tombs exist. One of the so-called tombs is an urn bearing an inscription, which informs us that it contained the ashes of Gratus, who died at the age of twelve, and in

another place near, one that says Salvius, a boy, died at the age of six.

The Tombs of the Arria Family record the deaths and descriptions of Marcus, Arrius, Diomedes, and their families, Romans, to whom the adjoining villa belonged from time to time.

The Villa of Diomedes (closed) seems to have been the only dwelling-house of any one of note in the street devoted to the emblems and receptacles of the dead. Diomedes also had his mausoleum very close to him ; the tomb on the opposite side of the way bears his name. Below the villa is a curious vaulted chamber, wherein a number of dead bodies were found. The ill-fated inhabitants, in their last extremity, must have rushed below for protection. But the openings of the roof admitted the fine dust and cinders, and Diomedes and his family were overwhelmed with the rest of Pompeii. Eighteen bodies of women and children who had provided themselves with food were found in the vault with their heads covered up, buried in the ashes.

Gates, Streets, and Walls.

The Gates of Pompeii are eight in number, and some of them of peculiar construction. The Gate of Herculaneum, or Porta di Ercolano, faces the road leading from Pompeii to Herculaneum ; the Porta della Marina, or sea gate, spans the road which leads to the sea. The others are of less note, both topographically and architecturally ; they are the Porta di Nola at the end of the street of Nola, the Porta di Sarno in the part of the town least touched by excavators, and the Porta dell Vesuvio, leading in the direction of Vesuvius, a gate on the way to Capua, and one towards Stabizæ, with the gate of the theatres. The gates which are most perfect are the first three, namely, those of Herculaneum, Nola, and the Sea ; all the rest have suffered more or less from the ravages of time.

The Streets of Pompeii are for the most part narrow and irregular, although there are a few better constructed than the rest, which form the main arteries for traffic. It would not be possible for more than one vehicle of the narrowest kind to drive along them, and this would seem to indicate that the commercial activity of Pompeii was never very

great. The marks of chariot wheels are still to be seen on the rough blocks of lava which form the pavement of the roadway; in some streets there are regular ruts, while in others the marks cross and recross in various ways. On either side of most of the streets are footways, in some instances raised so high above the road as almost to suggest that streets were used as channels for the rain, etc. But so far from this being the case, it has been discovered that the sewage system of Pompeii was perfect, many of its ramifications under different streets having been unearthed. The water of Pompeii was brought from the Sarno by an aqueduct.

Men of ancient times would seem to have been quite as much moved by public elections as men of the present. For in many of the streets inscriptions, in the red paint so common to Pompeii, call upon the citizens to vote for such and such a person, as *Ædile* for his native town, and the contest seems very often to have been keen, for the inscriptions tabulate all the virtues of the candidate, and the deeds which should entitle him to the suffrages of the citizens. In one respect the ancients were superior to the burgesses of the present day; they did not think it necessary to call attention in their election placards to the weaknesses, fancied or real, of their opponents.

The chief streets are—

The *Domitiana*, or *Consolare*, leading from the Forum to the Gate of *Herculaneum*, receiving smaller streets on either side.

The *Strada dell' Abbondanza*, or *Street of Abundance*, which leads from the Forum to the Gate of *Sarno*.

The *Street of Nola* extends into the *Street of Fortune*, and of the *Baths*, and leads in a direct line from the Gate of *Nola* to the Forum.

The *Street of the Forum*, in a line with the *Street of Mercury*, leading from the Forum to the city walls.

The *Walls* were the chief fortification of Pompeii, and were well and carefully built; although the stones were not cemented in any way. Their construction was peculiar, and consisted of two parts—the outer wall was about 25 feet high, and the inner about 30; between these two walls ran a rampart, about 15 feet in width, upon which the defenders stood. On the city side the walls were strengthened by an *agger*, or inclined buttress, which was carved in some parts

into steps, wide enough to admit the passage of large bodies of men. At different stages along the walls are traces of towers.

In the **Museums**—near the Porta della Marina and near the Temple of Fortuna—will be found a variety of articles taken from the houses at different times during the excavations. Among them are jewellery, carvings, household utensils, surgical instruments, tools, vases, cups, masks, clocks, pastry-moulds, theatre tickets, etc., etc. A strange interest will attach to the examination of these articles, as they bring vividly to mind the dwellers in the houses which have been examined by the visitors. And a mournful interest will attach to the few ghastly figures, casts of skeletons and bodies, found among the ruins.

BOSCOREALE.

About $2\frac{1}{2}$ miles north of Pompeii is the Roman Villa referred to on page 342, which can be visited by special permission of the proprietor, Signor de Prisco. Most of the contents of the Villa have been removed, but it is interesting to see the oil and wine presses, and the large earthenware vessels sunk in the floor into which the wine flowed direct from the presses.

POMPEII VALE (OR NUOVA).

Before or after visiting **Pompeii** the traveller should go by train or carriage a short distance ($\frac{1}{2}$ mile) to see the new church of the **Virgine del Rosario**, erected by subscriptions from all parts of the world, within the last few years. It contains a miraculous image of the Virgin, and is visited yearly by 100,000 pilgrims. There is a remarkably fine organ, which may be heard every morning after the arrival of the first train from Naples. It has 60 stops, and is the first built in South Italy on the German system with latest improvements. The organist is blind—a pupil of Professor Martusciello, of the Naples Blind School.

CASTELLAMMARE.

[Hotels—see Appendix.]

From Torre Annunziata (see p. 318) a short railway journey conducts to Castellammare, crossing the mouth of

the Sarno, and passing on the right the rocky island of Revigliano, with its ancient fort.

Castellammare (population about 34,000), a busy trading and fishing town, is built on a slope of the Monte d'Auro, a spur of the range known as Monte S. Angelo. It stands on the site of the ancient **Stabiæ**, which was destroyed in the eruption of 79 A.D., wherein Pliny the Elder was suffocated. The town offers a cool and delightful retreat in hot weather; it is sheltered from the east winds in winter; abounds in mineral waters efficacious in gout, rheumatism, and paralysis; is surrounded with suburbs of unrivalled beauty, and commands views which generations of artists have in vain striven to reproduce on canvas.

The town consists of two main streets running parallel with the coast for about a mile. On a hill to the south is the ruined castle which gives its name to the town. This fort, built by the Emperor Frederick II. (13th century), was afterwards strengthened by Charles I. and Alphonso I. The quay and the port are generally thronged by busy traders and workmen. The port has an arsenal and dockyard, where some of the ships of the Italian navy are built.

Castellammare owes its chief reputation to its chalybeate springs, which flow from the base of Monte d'Auro, and have been for centuries regarded as valuable remedies in cases of gout, rheumatism, and paralysis. Analyses of twelve different springs have been made, and their various properties are recorded for the benefit of visitors.

The neighbourhood is extremely beautiful, and affords delightful excursions either on foot or on donkey-back. The following are the most interesting :—

To the **Villa**, or *Casino Quisisana*, which is now the property of the municipality, was built in the 14th century by Charles II. of Anjou. The view from the terrace is fine, and the gardens are well worth seeing.

The **Bosco**, or Park, is open free to the public. Beautiful wooded walk to Monte Coppola (990 feet) and return to Castellammare by the Monastery of *S. Maria a Puzzano*, founded by Gonsalvo de Cordova.

To **Gragnano**, by train 3 miles, a town of about 12,000 inhabitants, noted for its wine and for its manufactory of macaroni.

To **Lettere**, about 3 miles north-east of Gragnano,

beautifully situated on a slope of the mountains, and commanding splendid views.

To **Monte Faito** (3,620 feet). An easy and enjoyable excursion, part of which can be made by carriage. Extensive and delightful prospect from the summit.

To **Monte S. Angelo**, a journey of 4-5 hours. The highest point, 4,722 feet above the sea, commands magnificent views of the bays of Naples, Gaeta, and Salerno, and of the Apennines. A guide is necessary, and can be hired, with donkey, for 5 fr. The tourist should ask to be conducted to the peak crowned by the chapel, or he will be taken to another point where the view is interrupted.

The tariff for carriages with one, two, or three horses, is reasonable; but for long distances definite arrangements should be made.

The road from Castellammare to Sorrento (10 miles) is one of the most picturesque in the district. It passes **Vico, Equense, Meta**, the village of *Carotto*, Pozzopiano, surrounded by orange gardens, and *S. Agnello*.

SORRENTO

[Hotel—see Appendix]

(population, 9,000) has attractions similar to those of Castellammare, and some peculiarly its own. Deep ravines border it on three sides, and on the fourth a deep precipice rising out of the sea. The walks in these ravines are charming, especially in the evening.

Sorrento is a good stopping-place, either in summer or in winter. In summer it is frequented chiefly by Italians for the bathing season, and for its cool northern aspect. All the hotels are situated in gardens, and have private roads and stairs descending to their bathing establishments. In winter visitors of every nationality frequent *Sorrento*, especially English and Americans. Hotels and lodging-houses are numerous; fish, fruit, wine, dairy produce, etc., plentiful and good; the neighbourhood replete with delightful excursions. Carriages, horses, donkeys, boats, etc., are provided for visitors, according to specified tariffs.

Sorrento possesses in itself few antiquities or objects of interest. It was the birthplace of the poet Tasso, and the **Hotel Tasso** contains the room in which he laboured. His

statue stands in the Piazza del Castello. The **Cathedral** is on the site of an ancient temple, of which two marble pillars support a canopy in the nave. **La Sedile** is a Museum, with Greek and Roman *bas-reliefs*, etc.

Amongst the excursions which may be made from Sorrento may be noted the following: To **Capo di Sorrento** ($1\frac{1}{2}$ mile), with Roman remains, etc.; **Deserto**, with monastery (fine views from the roof); **S. Agata**; the **Telegrafo**; **Sopra la Vaccina**, to the **Piccolo S. Angelo**, descending on the east of Sorrento, six hours in all. Donkeys, 5 to 6 fr. **S. Maria a Castello** is visited by many on August 15th, to see the magical effect of **Positano** lit up for its *fête*. Numerous other walks and excursions will easily be discovered by inquiry.

The road to **Massa Lubrense**, beyond the Capo di Sorrento, is a favourite evening drive or walk ($2\frac{1}{2}$ miles), commanding as it does delightful points of view. From Massa excursions to Termini and to the Punta di Campanella.

A new road has been made from **Sorrento** to **Amalfi** (p. 363), passing Meta, Positano [Hotel—see Appendix], Praiano, and Conca—a magnificent drive of 15 miles. Splendid inland views between Meta and Positano, whence the beautiful coast is skirted all the way to Amalfi.

In the *Hotel Tramontano*, from November to May, Church Service is held by an English chaplain. The church itself is one of the most comfortable and handsomely decorated English churches on the Continent.

The *Tarantella*, or *National Dance*, may be seen in the *Hotel Tramontano*.

At Sorrento the steamer calls from Naples *en route* for Capri and the Blue Grotto about 11 a.m.; in good weather the voyage occupies about one hour; but when there is any force of wind from the north or east, the Blue Grotto is not accessible.

CAPRI.

[Hotel—see Appendix.]

Weather permitting, steamers leave Naples frequently for Capri. One steamer leaves the harbour at S. Lucia and the Castel dell' Ovo daily at 9 a.m. for *Sorrento*, the *Blue Grotto* and *Capri*—returning 3 p.m. same day to

Naples. The Mail Steamers of the *Società Napoletana di Navigazione* leave the *Immacolatella* at 2, 3, or 4 p.m. daily, calling at *Vico Equense*, *Mela*, *Sorrento*, and *Capri*, returning early in the morning. A small steamer (*Corriere di Napoli*) leaves Naples for Capri, Tuesday and Saturday, 2 p.m.; Capri for Naples, Monday and Friday, at 10 a.m. Tariffs for single or return tickets to be obtained at the Offices, or on board.

The island of Capri consists of little else than a picturesque and rugged mass of rock standing in the sea, of stern and forbidding aspect, containing the two small towns of Capri and Anacapri. The town of **Capri** is like a village of Syria, the roofs of the houses being flat or domed, and essentially Oriental. The inhabitants wear the most picturesque of costumes, and are the pleasantest of village folks. Artists flock here every year, and find fresh scenes in abundance. The wild, precipitous cliffs remind one of Norway; the village reminds one of Egypt and Syria; the patches of luxuriant vegetation in the midst of rugged rocks remind one of the Isles of Greece; and yet Capri is unlike all other places—it is Capri.

The chief landing-place is at the **Marina Grande**, on the north side of the island; there is another landing-place at the Marina Piccola on the south side, which is used when the north wind is blowing hard. The distance to the town of Capri is about the same from either Marina, namely 30 minutes.

At the Marina Grande are several hotels and restaurants; others on the road to Capri; and others again in the towns of Capri and Anacapri. Many of these are full during the winter and spring, and visitors intending to make a stay in the island are recommended to secure rooms in advance. Pensions, and fairly comfortable furnished apartments can be obtained at reasonable rates. Physicians speaking a little English will be found at Capri; also a British Consular Agent, and an International Club with English newspapers, billiard, and concert rooms. English Church Service (All Saints) in winter.

The ascent from the landing-places is very steep, and is generally made in the saddle or in a carriage; donkeys and carriages can be obtained on the beach. Fare to Capri for donkey 1 fr., or horse 1½ fr.; for carriage with one horse, 1 fr., with two horses, 2 fr.

Capri in recent years has become one of the most favourite spots in the Bay of Naples, frequented by some 30,000 visitors annually in autumn, winter, and spring, and by many Italian families during the summer. The climate is healthy, being sunny and free from moisture, but inconvenience is often experienced from the excess of dust, and the absence of shade. The mean winter temperature is 50° Fahr. The student will be interested in Capri, from its associations with Augustus and Tiberius. With the latter, this island was a constant and favourite retreat; here he ruled the great Roman Empire; "here he committed, or ordered, some of the most atrocious of his cruelties; here he wrote the 'verbose and grand epistle' to the Senate at Rome, immortalised in its infamy by Juvenal; here the arbiter of the fate of millions trembled in his old age at what might be his own destiny, and sat on the 'august rock of Capreae,' with a Chaldean band, to consult the stars."

From *Capri* town many interesting walks and excursions, most of them steep and fatiguing, can be made. The easiest of all is to the

Punta Trágara (Café-Restaurant), a promontory commanding a fine view of the south coast and of the precipitous cliffs called the *Faraglioni*. Small path down to the sea-shore. Another path leading at some considerable distance to the *Arco Naturale*, whence good view of the east coast.

Another walk of about an hour to the north-east promontory leads to the ruins of

The Villa di Tiberio, built by Tiberius, and dedicated to the twelve deities, some of the vaulted rooms being now used as cow-houses. The visitor will enjoy from this point the glorious views around, the deep blue sea below, the islands in the distance across the bay, and the mountains on the right. The return journey may be made by the *Via Materniana* to the gorge leading to the **Arco Naturale**, turning aside to visit the **Grotto di Matromania** (Roman remains), and regaining the road to the **Punta Tragára** previously mentioned.

The hills commanding **Capri**, **San Michele** (804 feet) with ancient ruins (admission, 1 fr.), including easily accessible Stalactite Grotto, can be visited; also the **Castiglione** (820 feet), with a dilapidated castle on

the top (admission 25 c.). For any of these excursions guides may be dispensed with, and boys to show the way can be had for a franc during a whole morning or afternoon.

From *Capri* town a visit may be made to

Anacapri, $2\frac{1}{4}$ miles, by a road cut in the rock, commanding beautiful views, the second town of the island; pop., 2,000. There are Roman ruins in the neighbourhood.

From *Anacapri* good walkers should make the ascent of *Monte Salaro* (1,920 feet), on the south side of the island, rising abruptly from the sea. The view, or, rather, two views from the summit are superb, taking in the Bay and suburbs of Naples, with the Apennines, Vesuvius, Salerno, Pæstum, Sorrento, etc., on one side, and the long land and sea view to Calabria.

The greatest attraction of all is a visit to the **Blue Grotto**. This is made from the steamer in small boats, by travellers who are not making a stay on shore. Fare to the Grotto and back, $1\frac{1}{4}$ fr. For resident visitors on the island a boat may be hired at the Marina Grande, changing into a smaller boat at the Grotto. Time required, 2 hours; official tariff for several persons, $1\frac{1}{2}$ fr. each; for one person, $2\frac{1}{4}$ fr.—a most delightful excursion along the rocky shore. This natural curiosity,

The **Blue Grotto** (*Grotta Azzurra*), is alone worth the journey to the island; but it can only be entered when the sea is calm, and even then the adventurer must lie flat in the boat, or he will get the worst of it as the low rocky arch is entered. On rising, he finds himself in fairyland. The walls and roof are all radiant with precious stones of a clear, rich blue, not seen to perfection until nearly half an hour has passed, but every moment becoming more radiant. The hand, or any object, placed in the water seems as if silvered over. "Throw a stone into the water," says a writer, "and a myriad of tiny bubbles that are created flash out a brilliant glare like blue theatrical fires. Dip an oar, and its blade turns to a splendid, frosted silver, tinted with blue. Let a man jump in, and he is instantly cased in an armour more gorgeous than ever knightly Crusader wore."

An official tariff fixes the charges for boats and admission to Grotto, but gratuities are expected.

On the south side of the island may be seen the **Passagio e Grotta Verde** (Green Passage and Grotto), from the colour refracted by the sea, but they are greatly inferior in beauty to the Blue Grotto.

In perfectly calm weather a voyage round the island may well be made in a boat with four rowers at a cost of 10-12 fr., in about 4 hours; or a shorter excursion can be recommended from the Marina Grande round the east side of the island, which is the most attractive, passing the Grotta del Bove Marino, curious-shaped rocks, the Grotta Bianca, the Faraglioni, and the Grotta del Arsenale to the Marina Piccola, and return to Capri.

From Capri the traveller can return direct to Naples by steamer or sailing boat (15 miles), and enjoy the exquisite panorama of the shores of the bay, or proceed to Sorrento.

NAPLES TO SALERNO; AMALFI (BATTIPAGLIA), PÆSTUM.

Stations from Naples to Pompeii—*Portici, Resina, Torre del Greco*, and *Torre Annunziata, Pompeii*.

On leaving Pompeii, the line crosses the plain of the Sarno to *Scafati* (festival of S. Maria del Bagno, August 15th). *Angri*, near which the Goths were finally vanquished by Narses, 553 A.D. *Pagani*, with Church of S. Michell, and body of S. Alphonso di Liguori (founder of the Redemptorists) under a glass case, are passed in succession.

Nocera (population 19,000) was the birthplace of Hugo de Pagani (founder of the Templars) and of the painter *Solimena*. The chief feature of interest is the **Castello in Parco**, or citadel, where Sybilla, widow of Manfred, and her son, Manfredetto, died in prison, after the battle of Benevento. Many historical events are connected with this edifice. Leaving Nocera, we soon pass on the right the ancient church of **S. Maria Maggiore**, with antique columns, etc., and 14th-century frescoes. It was originally a temple. After passing *S. Clemente*, we reach

Cava dei Tirreni [Hotels—see Appendix], a justly celebrated summer and autumn retreat, with delightful neighbourhood, whose charms are said to have often inspired the pencil of *Salvator Rosa*. A lovely walk through the wood, or a drive by the carriage road, conducts to

Corpo di Cava, where may be visited the renowned

Benedictine Abbey, **La Trinità della Cava**, founded in 1025. The church, the tombs, and the library, especially the archives, and the small picture gallery, are all worthy of careful notice. Admission daily, 9-3, except on festivals. The return journey may be made by the *Grolla Bonea*.

From La Cava the line passes through a charming district, of which the author of "Pictures in Italy" says: "The railroad as far as Vietri winds along a valley, from which the mountains rise in grand and massive forms. A rapid stream, having innumerable water-mills, gives vivacity to the scene. A rich semi-tropical vegetation extends far up the mountain sides. The inhabitants, as yet little affected by the tide of tourists which the railway brings, retain their old usages and old customs almost unchanged. Here, as throughout the Maremma, labourers from the Abruzzi may be seen celebrating the ingathering of the harvest, with songs and dances which have come down from a remote antiquity, and bear unmistakable traces of the Pagan festivities in honour of Bacchus and Ceres."

Pleasant walk or carriage drive to Salerno from Vietri, $\frac{1}{2}$ hour; to Amalfi, $2\frac{1}{2}$ hours.

After passing **Vietri**, a picturesque town, charmingly situated, the railway descends to

SALERNO.

Population about 40,000. [Hotel—see Appendix.]

Salerno is beautifully situated on a lovely bay, its principal streets running parallel to its crescent-shaped beach. The old town gradually rises on the slopes of a spur of the Apennines, from the summit of which frown the ruins of the ancient **Citadel**, besieged for eight months by Robert Guiscard.

Salerno (anc. *Salernum*) was celebrated by the Latin poets for the charms of its situation. In the Middle Ages it was an important town, and experienced varied fortunes as successive Lombard, Norman, Suabian, or other princes possessed it. Its chief mediæval fame rests on its noted university, which for centuries was the headquarters of the medical knowledge of the period. In Longfellow's "Golden Legend" some graphic pictures are given of the Salernian Schools.

The **Cathedral** (S. Matteo) was built by Robert Guiscard in 1084, and Pæstum (*see* p. 365) was rifled of works of art to embellish it. It was restored in 1768, greatly to the detriment of its original simple grandeur. The **quadrangle** in front contains 28 ancient columns, and 14 tombs, formed of ancient sarcophagi. The **Bronze doors** (1099), executed at Constantinople, and presented by Landolfo Butromile, were originally inlaid with silver.

In the **Nave** are two ambos or lecterns, an archbishop's chair, richly decorated with mosaics. Marble columns from Pæstum. Tomb of Margaret of Anjou (Queen of Charles Durazzo). In the chapel to the right of the high altar is the **Tomb of Hildebrand** (Gregory VII.), who died in exile at Salerno in 1085. Various Pagan sarcophagi have been placed in this church and used for Christian interment. On the altar of the **Sacristy** is a curious piece of work, comprising fifty-four Bible subjects, carved in ivory, about 1200 A.D. The **Crypt** contains interesting tombs, and is richly decorated with mosaics, etc. The **Campanile** has two storeys left, dating from 1130 A.D., the rest more modern.

In the churches of San Giorgio and San Lorenzo, are paintings and frescoes by the celebrated Andrea Sabbatini of Salerno.

The Corso Garibaldi, on which is the Grand Theatre, is a delightful promenade of a mile and a half leading to the harbour.

From Salerno a pleasant carriage drive of $12\frac{1}{2}$ miles ($2\frac{1}{2}$ to 3 hours) leads to

AMALFI

[Hotel—*see* Appendix],

a bright busy town of 7,000 inhabitants. It can also be reached from Sorrento, about 15 miles, in 4 hours, by a new carriage road ; from Vietri, 10 miles ; from Castellammare 6 hours by the little S. Angelo, rough and picturesque ; and by Italian S.N. Co. once a week from Naples to Messina. The most frequented route is by carriage or boat from Salerno. The cliff-road from Salerno by Maiori, Minori, and Atrani offers great attractions ; the landscapes and the sea views are charming.

Amalfi stands on a rocky eminence, at the entrance of a

wild ravine, in the midst of the most picturesque scenery. Wild precipices form a striking background to the romantic-looking town. Amalfi is the traditional birth-place of Flavio Gioja, the alleged inventor of the Mariner's Compass. The town is of mediæval origin; it was long an independent state under its own doge. It now numbers little more than a tithe of its ancient population.

The following are the chief features of interest :—

Cattedrale S. Andrea, 11th century. Byzantine bronze doors. Interior, with marble columns, mosaics, etc. Font, an ancient porphyry vase. Ancient columns, sarcophagi, etc. In the **Crypt** is the body of S. Andrew, from which the celebrated Manna di S. Andrea is said to exude.

Bronze doors executed at Constantinople, bearing inscriptions in silver letters, dated 1066.

Colossal Bronze Statue of S. Andrew

Michael Angelo Naccarino.

Altar, designed by *Domenico Fontana.*

Handsome Bell-tower (1276).

Convent of the Cappuccini, now Hotel Cappuccini. Cloisters, arcades, and adjacent grotto are interesting.

Many very pleasant excursions may be made from Amalfi, either with boats or donkeys, or on foot, the most attractive being to

Ravello, with its Cathedral, which can be reached by carriage in about 1½ hour, or donkeys can be hired for 2 fr. for the journey.

Ravello [Hotel—see Appendix], which now contains less than 2,000 inhabitants, was a very prosperous town in the 13th century, with a population of 35-40,000, thirty churches, many palaces, and several monasteries.

The Cathedral (Romanesque) was founded in 1086, embellished in 1179 and 1272, is now greatly modernised. The interior shows a splendid marble pulpit, and a marble lectern, both inlaid with mosaics, as is also the Episcopal Throne in the choir. The bronze doors are by Barisanus of Trani.

Other churches can be visited if time allows, but a visit should certainly be paid to the

Palazzo Rufolo, one of the most ancient and best

preserved palaces in Italy, dating from the 11th century. By permission of the proprietress, Mrs. Francis Nevile Reid, visitors are admitted to the palace, also to the gardens, from the terrace of which, 1,200 feet above sea-level, there is a superb view (small fee to the gardener).

From Amalfi to Sorrento a new carriage road was opened in 1895—a lovely coast drive passing *Praiano*, *Positano* and *Meta* (*see* p. 357).

Leaving Salerno by rail, fine sea and mountain views are seen, and passing stations *Pontecagnano* and *Montecorvino*, visitors to Pæstum descend at **Battipaglia** (buffet), the junction (45 miles from Naples) to Pæstum (*see* below), and to Reggio (*see* p. 382). The train passes through a marshy uninteresting country (13 miles), in rather less than an hour, to

PÆSTUM.

(Special excursions are arranged weekly from Cook's Office, Piazza dei Martiri, Naples).

Pæstum (anc. *Poscidonia*) was founded by the Greeks about 600 B.C., and became a Roman colony 273 B.C. It was devastated by the Saracens in the 9th century, and despoiled of its sculptures, etc., by Robert Guiscard, in the 11th. The majestic ruins are now the sole attraction of the place. Wild vegetation, stagnant water, and malaria characterise the district, which is, moreover, infested by snakes and scorpions.

The ruins consist of ancient travertine **Town Walls**, three miles in circumference; remains of **Aqueduct** and **Gates**; **Tombs**, from which many objects have been transferred to the Naples Museum; a **Temple of Neptune** (66½ yards by 26½ yards), with 36 columns; the so-called **Basilica**, 50 columns; a **Temple of Ceres**, with 34 columns; a few fragments of a **Theatre**, **Amphitheatre**, and **Roman Temple**. A walk along the town walls presents fine views of these imposing ruins. The roses of Pæstum, that flowered twice a year, as Latin poets sing, are no more; in their place a luxuriant growth of fern and acanthus surrounds these massive memorials of Greek art. Many travellers have written enthusiastically of the ruins of Pæstum. Admission to the temples, 1 fr.; Sunday free.

"Taking into view their immemorial antiquity, their astonishing preservation, their grandeur, their bold columnar elevation, at once massive and open, their severe simplicity of design—their simplicity in which art generally begins, and to which, after a thousand revolutions of ornament, it again returns—taking, I say, all into one view, I do not hesitate to call these the most impressive monuments that I ever beheld on earth."—*Forsyth*.

NAPLES TO BRINDISI, VIA POTENZA, METAPONTO AND TARANTO.

(240 miles. 11 hours.)

This route, although not described in its entirety, is given already in sections on pages 361–365 as far as *Battipaglia*. Leaving Battipaglia a fine view of the sea is soon obtained at

Eboli, charmingly placed on a hill, amidst the oak forest of Persano. The ruins of Praestum are seen from the highest points, and a conspicuous object is the Monte Alburno, to several villages on which diligences run daily.

The railway next turns due east past the stations of *Persano*, *Conlursi*, *Sicignano* (junction for line to *Lagonegro*, and to the coast at *Castrocucco*), *Buccino*, *Romagnano*, *Balvano*, *Bella Muro*, *Picerno*, *Tilo*, to

POTENZA

(population about 21,000), capital of the province of Potenza. It lies on the crest of a hill above the river Basento, which rises in the neighbourhood, and falls into the Gulf of Taranto. The ancient *Potentia* of the Romans, which gave its name to the town, lay in a plain lower down until destroyed. Potenza suffered severely by the earthquake of 1857. The greater part of the town was overthrown, many persons were killed, and it is said that over 4,000 were so injured as to be forced to submit to amputation. All along the neighbouring villages similar disasters occurred. It is said that no less than 32,000 lives were lost.

The following excursions may be made :—

From Potenza to Melfi (9 hours by diligence) and thence to Ascoli, where the train may be taken for Foggia.

From Potenza to Acerenza, by diligence in three hours to Pietra Gatta, and thence one hour on foot. Acerenza is identical with the *Acherontia* of Horace. It is finely situated, and has an interesting Cathedral.

From Potenza to Grunio, by Montepeloso and Gravina.

Following the picturesque valley of the Basento, the views of which, however, are interrupted by frequent tunnels, a number of stations are passed, the towns or villages after which they are named being in many cases a long distance from the railway; the train arrives at

Metaponto, junction for Reggio (p. 382); Taranto, Bari (p. 372); Brindisi (p. 373). About a mile from the station are the ruins of the Doric Temple, and another Greek Temple, of which many of the columns are still standing, may be seen some two miles further. Pythagoras died at Metapontum, B.C. 497, in his 90th year, after having been banished from Crotone (*see* p. 381).

The portion of the route from *Metaponto* to *Taranto* and *Brindisi* is the same, only in the reverse direction, as that set forth on page 379, *Brindisi* to *Taranto* and *Metaponto*.

For the convenience of reference, we may repeat the names of the principal stations between *Naples* and *Brindisi*, viz.: *Torre Annunziata*, *Nocera*, *Cava*, *Salerno*, *Battipaglia*, *Eboli*, *Campagna*, *Sicignano*, *Potenza*, *Metaponto*, *Taranto*, *Brindisi*. There are no first-class refreshment rooms or buffets on this line, and the official advertised time for stopping at the principal stations, although very short, is often curtailed, as, being a single line with many tunnels and stiff gradients, the trains are not remarkable for punctuality. It is therefore advisable to carry refreshments from *Naples* for the twelve hours' journey, so as to be independent of the buffets. Wine, fruit, bread, eggs, etc., can often be purchased at the carriage door.

NAPLES TO BENEVENTO, VIA NOLA AND AVELLINO.

Naples to *Cancello* (*see* p. 206).

From *Cancello*, a branch conducts to

Nola, noted in history for its successful resistance to Hannibal after Cannæ (p. 370). The Emperors Octavius and Augustus both died here, Tacitus says, in the same

room. Here church bells were invented by Paulinus (poet, bishop, and saint), in the 5th century. There is an annual festival in his honour, with games, processions, etc., July 26th. Giordano Bruno (a freethinker, burnt at Rome 1600) was born at this town; also the sculptor, *Giovanni da Nola*, A.D. 1478.

Nola will be familiar to visitors to the Naples and other museums as having furnished a large supply of the beautiful black glazed vases, ornamented with red figures, known as Nolano-Egyptian. An immense quantity of Greek coins have been found here.

The **Seminary** (with Museum) contains the remarkable Oscan inscription, known as the Cippus Abellanus, with other objects of interest. **Monte Cicula** presents interesting geological features. **Cimitile** (1 mile) has several churches with tombs, catacombs, crypts, etc.; some 8th-century sculptures and 14th-century paintings in the Church of S. Felix.

After leaving Nola the following towns are passed: *Palma*, in a picturesque situation, with ancient castle;

Sarno, on the Sarno river; ruined castle, often sketched by artists; the stronghold of Count Francesco Coppola against Ferdinand of Arragon (1460); Church of **S. Maria della Foce**, with tomb of the son-in-law of Tancred, Walter de Brienne.

Passing the stations of *Codola* and *San Giorgio*, we reach **Sanseverino** Stat. Church of **S. Antonio**, with tombs of Tommaso da Sanseverino, High Constable of Naples in 1353, and several princes of Salerno. A road (10 miles) runs to Salerno, passing Baronisi, the scene of the death of Fra Diavolo. (Railway to Salerno, 11 miles.)

Turning to the north, the next stations are *Montoro*, *Solofra*, *Scirvio*, then

Avellino (anc. *Abellinum*, with ruins, $2\frac{1}{4}$ miles distant). (Population, 23,000.) In the vicinity are extensive plantations of hazel and filberts, which are supposed to have given their name to the town (Latin, *Nux Avellana*; French, *Aveline*).

From Avellino, the celebrated shrine on **Monte Vergine** (see p. 288) may be visited. Route, $4\frac{1}{2}$ miles to Mercogliano, thence by a footpath ($1\frac{1}{2}$ hour) to the shrine, or beyond to the summit (4,292 feet), with splendid views of Bay of Naples, etc. The convent was founded 1119, on ruins of a temple of Cybele. Its church of **S. Guglielmo** has a miraculous image of the Virgin, also the following interesting

monuments: Tomb of Catherine of Valois, and her son, Louis of Taranto; a Roman sarcophagus supporting the effigies. Chapel and Tomb erected for himself by King Manfred, given after the battle of Benevento, by Charles of Anjou, to one of his French followers. At Whitsuntide and on September 7th some 80,000 pilgrims visit the convent. At **Loreto**, or **Ospizio**, is the home of the Abbot and older monks. Here are the **Archives**, now national property, a large collection of Papal bulls, and various MSS. relating to Mediæval Italy.

From Avellino the following unimportant stations are passed: *Prata Pratola*, *Tufo*, *Allavilla*, *Irpina*, *Chianche*, *Porta Rufina*, to **Benevento** (p. 217).

ANCONA TO FOGGIA, BRINDISI, AND OTRANTO.

(400 miles.)

The route from *Ancona* to Foggia is described on pages 206-216, under the heading "*Ancona to Naples*."

From Foggia to *Brindisi* and *Otranto* the distance is about 200 miles. Time occupied, 8 to 10 hours; two trains daily. Trains more frequently to *Bari* and *Brindisi*.

After leaving Foggia, we traverse the grassy plain and cross the Cervaro. The extinct volcano Monte Vulture (the Apulian Vultur' of Horace) is visible to the south. Pass the Church of Madonna dell' Incoronata, with its miraculous picture of the Virgin, said to have been found in a tree. Cross the Carapella. *Orta Nova* station. Town of Orta on the right. Fine views of Ortona and Ascoli. *Cerignola* station. Town of 25,000 inhabitants in the midst of a highly cultivated but utterly treeless plain. The Spanish supremacy in South Italy was decisively established in 1503, by a battle fought near Cerignola in which Gonsalvo de Cordova defeated the Duke de Nemours. Cotton plantations commence here. We next pass *Trinitapoli*, near the Lake of Salpi, and cross the Ofanto (anc. *Aufidus*) and reach Barletta.

Barletta (population, 42,000) is a picturesquely situated seaport town, with a harbour and mole, walls and towers, and many well-built houses and churches. In 1259, in honour of a visit from the last Latin Emperor of Constantinople, Baldwin II., the first tournament seen in this part of Europe was held by Tancred. In 1503, during the war between Ferdinand the Catholic and Louis XII., Barletta was besieged by the Duc de Nemours, and defended by Gonsalvo de Cordova. During the siege a combat took

place (under the conduct of Colonna and Bayard, "sans peur et sans reproche") between thirteen knights from each side. Although six French knights fell at the first charge, the contest, after six hours' conflict, ended in a drawn battle. The following are the principal buildings in Barletta :—

The **Fortress**, or **Castello**, formerly one of the three strongest in Italy, built in the time of Charles V. The **Cathedral of S. Maria Maggiore**, with lofty steeple and elegant *façade*, tombs, etc. The Churches of **S. Andrea** and **S. Trinita**, with several ancient pictures. A **Colossal Bronze Statue** of Emperor Heraclius or Theodosius, found in the sea, stands in the market place. The **Della Marra** palace, with fine *façade*, etc.

From Barletta an excursion can be made to **Canosa** (population, 16,000) (anc. *Canusium*), (tri-weekly diligence, 2 hours, 2 fr.). The town is 14 miles from the shore, on an eminence commanded by a ruined castle. At Canusium, Horace found the bread very gritty, from the use of soft mill-stones—a circumstance noticed by travellers to this day. Church of **S. Sabinus**, with clusters of mosque-like cupolas. Ancient pulpit ; marble chair on roughly-sculptured elephants ; granite and verd antique columns, etc. In an adjacent court is the white marble tomb of one of Tasso's heroes, Bohemond, son of Robert Guiscard, who died 1111 A.D. Ruins of an amphitheatre ; triumphal arch, and other Roman relics exist in Canosa. Numerous gold trinkets, painted vases, etc., have been found in ancient tombs. The visitor will notice the extensive olive plantations of the surrounding district. Excellent wine is produced here, and indeed throughout the Apulian Pensinsula.

The ruins of **Cannæ** are 6 miles north of Canosa. Hard by is the celebrated battlefield, where Hannibal defeated the Romans in B.C. 216. The Roman army numbered 70,000 infantry and 6,000 cavalry ; that of the Carthaginians 40,000 and 10,000 respectively. At first the Roman legions were successful, but Hasdrubal with the Carthaginian cavalry utterly defeated the Roman cavalry and then attacked and annihilated the legions in the rear. It is said that 50,000 Romans were killed, and 10,000 made prisoners, while the Carthaginian loss was only 6,000. Hannibal then marched into Campania, the most luxuriant province of Italy, instead of pushing on to Rome as it is generally thought he should have done ; but Hannibal waited for reinforcements from Spain and from Carthage which never came. Cannæ was subsequently two or three times the scene of mediæval conflicts. The town was destroyed by Robert Guiscard in 1083.

From Barletta to Bari, *viâ* Andria, 46 miles steam tramway in 4 hours, four times daily. **Andria**, 7½ miles (population, 47,000). The town was a favourite residence of the Emperor Frederick II. His second wife, Yolanda (who died here in childhood), and his third wife, Isabella of England, were both buried in the Cathedral, but their monuments

have long since disappeared. **Porta S. Andrea**, with inscription, and Church of **S. Agostino**, are worthy of notice.

Beyond Andria is a monument, *l'Epitafio*, marking the spot of the knightly combat mentioned above. The next towns are **Corato**, 30,000 inhabitants; **Ruvo**, 17,000 inhabitants, where magnificent vases have been found in the Apulian tombs, and deposited in the Museum at Naples; **Bitono**, 26,000 inhabitants, with interesting Cathedral and large manufactures of salad oil; **Modugno** and **Bari** (see pp. 372, 377).

Amongst other places which may be visited by the leisurely tourist, either from Barletta, or the immediately succeeding stations, are **Castel del Monte**, erected by Robert Guiscard, the favourite hunting-seat of Frederick II., and the prison of Manfred's wife and children after the battle of Benevento, now a splendid ruin, with glorious prospects of sea and land. **Ruvo**, noted for its large vases, etc. (see Naples Museum, p. 259). The 12th-century Norman Cathedral contains frescoes, and is covered on the west front with figures of animals. Important tombs and private collections can be seen here. **Terlizzi**, with collections of pictures of the Paù family, contains specimens of *Perugino*, *Spagnoletto*, *Domenichino*, *Titian*, *Salvator Rosa*, etc. **Bitonto**, with handsome church (17th-century tombs), and a Loggia with busts and sculptures, etc. Also an extensive oil factory. For these excursions, which can, of course, be combined or varied at the tourist's convenience, the local *sciarriaba* (light two-wheeled cars) can be hired for 6 to 7 fr. per day, or more expensive conveyances if needed.

From Barletta the train passes through a lovely district, with the vine, the olive, and the almond tree in rich abundance.

Trani is next reached, a walled town of Venetian origin, with a harbour now much blocked up with mud (population, 26,000). It was at one time a Crusading starting-point. The **Cathedral** merits attention; steeple, 260 feet; bronze doors by *Barisanus*, of Trani; beautiful crypt. The Churches of San Francesco and San Giacomo, the Castello and the Palace of the Doges of Venice, are also interesting. **Villa**, or public garden, on the coast, with pleasant walks. Excellent olive oil and wine is produced in the neighbourhood.

Bisceglie. (Population, 23,000.) A fortified town with handsome villas. Produces currants rivalling those of the Ionian Islands. Ruins of Bohemond's Hospital for pilgrims to the Holy Land. Church of the 12th century, cathedral of the 13th century, and ruins of a Norman fortress.

Molfella (30,000 inhabitants), once in commercial league with Amali. Castle, in which, after death of Joanna I., her husband, Otho, was confined till released, in 1384, by

Charles Durazzo. The Pulo di Molfetta, a remarkable nitre cavern, is $1\frac{1}{2}$ mile from the town. *Giovinasso*, with its Ospizio, founded by Ferdinand I., containing 500 children, who are maintained and educated, and a reformatory for criminal youths. *San Spirito Bitonto*, and then **Bari**.

The station at **Bari** is at the junction of the branch line to Taranto (*see* p. 377). The town (population, 72,000) is a thriving seaport on a small peninsula, and enjoys an extensive trade. It is the seat of an archbishop, and of an army corps, and is the most important commercial town in Apulia. An improved harbour has been constructed to replace the inadequate one between the two moles. There is a handsome **Corso**, and the new suburb (**Borgo**) consists of regularly-built broad streets, with many good houses.

Bari, or rather the ancient *Barium*, was probably a Greek colony before the Roman conquest of Apulia. It was one of the first Christian bishoprics. Its strong fortifications procured for it great notoriety and a very chequered history during the troubles of the Middle Ages. Lombards, Saracens, Greeks, Normans, Spaniards, etc., etc., all seem to have taken their turn in attacking or defending Bari. It was for some time an independent Duchy, but was ultimately united with the Kingdom of Naples, whose fortunes it has since shared.

Priory of S. Nicholas, erected to receive the saint's relics from Myra in Lycia, in 1087. Romanesque Church, with painted ceiling, etc. **Campanile** at north-west corner, with archway over street. Inside the church are—

Madonna, with four saints. . . . *Bartolommeo Vivarini*.

Painting on gold ground, in Chap. S. Martin " "

Martyrdom of S. Lorenzo, in Chapel. " "

Tomb of Bona Sforza, Dowager Queen of Poland; the Queen in prayer, in white marble, on a black marble sarcophagus.

Other tombs, saints, coronation-chairs, etc.

In the **Crypt** is the Tomb of S. Nicholas, from which is said to exude the miraculous Manna di S. Nicolò di Bari, much reputed (especially in Russia) as a panacea in sickness. The high altar shows the saint's history in silver *bas-reliefs*. Crowds of pilgrims throng hither at the saint's festival in May.

Cathedral of S. Sabinus (much modernised in 1745) contains a painting by *Tintoretto*, another by *Paul Veronese*, and two in the apse by *Mattia Preti*: a silver bust of S. Sabinus over his remains in the **Crypt**; also the Madonna di Costinopoli, a Byzantine painting. There is a lofty **Campanile**, resembling the Moorish tower of Seville, **Statue** of S. Sabinus on granite column in adjacent courtyard.

Church of **S. Maria del Buon Consiglio**; picture by *Pietro da Cortona*. Church of the **Capuchins**; the Invention of the Cross (attributed), *Paul Veronese*. Church of **S. Giacomo**; S. Benedict and Nativity, by *Ludovico Vaccaro*, and Beato Bernardo Tolomei and S. Giacomo, by *De Matteis*.

The **Ateneo** (Technical School and Museum), contains Greek and Apulian vases, coins, and weapons; terra-cottas, marble fragments, Norman gold coins, and a remarkable silver dish inlaid with gold and medallions, said to date from the 4th century B.C. Catalogue, 30 c.

Tramway from **Bari** to **Barletta**. Train to Taranto, 72 miles (p. 377). Steamers of local companies to **Genoa** and **Marseilles**; of the **Italian S. N. Co.** to **Brindisi**, **Ancona**, **Venice**, **Trieste**, and the **Piræus**.

British Vice-Consul and United States Consular Agent.

From Bari we proceed by rail to *Noicattaro*, then to *Mola di Bari*, *Polignano à Mare* (with curious large cavern by the sea), *Monopoli* (Cathedral, with a Saint Sebastian, by *Palma Vecchio*), *Fasano*, *Ostuni*, *Carovigno*, *S. Vito d'Otranto*, and **Brindisi**.

BRINDISI.

Population, 23,000. [Hotel—see Appendix.]

Cook's Office.—On the Quay, Strada Marina.

Post and Telegraph Office.—Corso Umberto Primo, and at the Harbour.

British Consul.—Mr. S. G. Cocoto.

English Church Service.—In winter.

Steamers to Ancona, Venice, Trieste, Port Said, Alexandria, Corfu, Syra, and the Piræus.

Brindisi is a walled town, and was once a populous seaport, the chief point of traffic for Greece and the East. It

is now the starting-place for the mail and other steamers, all over the Mediterranean, and for India, China, Australia, etc. In this respect it is an important harbour, but the commerce and general prosperity of the town have not increased as expected.

The ancient colony of *Brundisium* (i.e., stag's head, alluding to the form of the harbour) was originally a Tarentine colony, and became Roman B.C. 245. Soon afterwards the celebrated Via Appia, commencing at Capua, was completed to this point, and Brundisium became the chief Adriatic station of the Roman fleet, and the point of departure for Greece and the East. Hither, in B.C. 37, came Horace and Mæcenas, etc. (in that celebrated journey described by the former), to witness a league between Octavianus and Antony. Here the tragic poet Pacovius was born; and here, on his return from Greece in B.C. 19, the poet Virgil died. In Brundisium Pompey sustained a siege by Julius Cæsar, the latter constructing dykes which have been obstructions ever since. In mediæval times the crusading fleets often assembled in this harbour, and set sail from hence on their expeditions to the East. In Brundisium, Tancred, with princely "pomp and circumstance," married his son Roger to Irene, daughter of the Greek Emperor. In 1348, Louis, King of Hungary, sacked and destroyed the city; and in 1456 a fearful earthquake buried most of the inhabitants in heaps of ruins. For centuries the town became a prey to want and misery; the harbour was choked up, the district infested by malaria, and various attempts to revive the place were fruitless, till modern commerce found the place essential to its needs, and Brindisi, to a certain extent, resumed its old importance as a Gate of the East.

The harbour of Brindisi is well sheltered, and now so much improved, that the largest mail steamers can lie along the quays. A mole, breakwater, new quays, and various extensive improvements have been effected. The accumulation of sand has been provided against, and the north arm of the harbour, a muddy source of malaria, dried up. From the quays the Peninsular and Oriental Company's steamers run to Port Said for the East, weekly, by express steamer every Sunday evening, connecting with the Company's London-Bombay, and London-Australian Mail Steamers. The Austrian Lloyd steamers run weekly to

Alexandria, Corfu, Patras, Piræus, and Constantinople, and monthly to India, China, and Japan. The Italian S. N. Co.'s steamers leave weekly for Egypt, Venice, Corfu, Piræus, Constantinople, Syria, etc., also for Trieste and several Italian ports. The North German Lloyd steamers leave every alternate Friday for Port Said and Australia, and the steamers of other companies call in passing. Brindisi is now within fifty hours' distance of London, being less than the time in which, by any means at their disposal, Horace and his friends could have got there from Rome.

Notwithstanding the improvement in the harbour, and the stream of traffic pouring through it, the local trade has scarcely increased in proportion. One or two new streets have been made.

Brindisi possesses few objects of interest to delay the tourist. A prominent object is the **Marble Column** by the Quay, 50 feet high, with figures of gods, and an 11th-century inscription, probably part of a pagan temple. The **Castello**, founded by Frederick II., and strengthened by Charles V., now prison of S. Giovanni. Ruins of **Church of S. Giovanni**, destroyed by earthquakes. **Cathedral** (much damaged), where Frederick II. married Yolanda, in 1225. Ruins of **house where Virgil died** (very doubtful). Church of **Santa Maria del Casale** ($1\frac{1}{2}$ mile N.N.W.), in good condition, architecture peculiar. **Public Library**, founded by Archbishop di Leo, including a collection of coins, bronzes, etc.

Railway to Bari, Otranto, Taranto, Metaponto, Naples, and Reggio (p. 379).

A charming excursion can be made to Corfu and back in two or three days, there being frequent communication with the island, and the voyage requiring 12 to 14 hours only. Italian steamers leave Brindisi twice a week; Austrian Lloyd three times a week; and a Greek steamer once a week.

Corfu is one of the loveliest islands in the Mediterranean, where carriage drives can be made in every direction, disclosing delightful views along excellent roads constructed during the English occupation. The climate is delightful in October and November, also in April and May, but very wet during the winter months, and very hot in summer. The town of Corfu, which is

the capital of the island, containing about 27,000 inhabitants, including suburbs, has no remarkable monuments or buildings. The **Royal Palace** was built for the British Lord High Commissioner—may be visited on application, fee 1 fr. The **Fortezza Vecctria**, now military hospital and barracks, should be visited for the grand view obtained of the town and island from the platform of the ramparts.

Mon Repos, the Villa Reale, with large gardens and fine points of view, is open on Thursday and Sunday afternoons, free; other days $\frac{1}{2}$ fr., or more for a party.

There are good hotels, restaurants, English Church, and a Theatre for Italian Opera in winter.

Good fishing and wild-duck shooting can be obtained opposite Corfu on the Albanian coast, and a very short distance inland.

BRINDISI TO OTRANTO.

The railway passes successively *Tuturano*, *S. Pietro Vernotico*, *Squinzano*, and *Trepuzzi*, to

Lecce (anc. *Lupia*). (Population, 26,000.) A flourishing trading town. Several handsome Renaissance buildings. The **Prefetura** (once a convent) contains a collection of vases, coins, terra-cottas, with adjacent interesting church; Cathedral of **S. Orontius**; Church of **SS. Nicola e Cataldo**, built by Tancred, 12th century; **Botanic Garden**; Public Promenade (*Villa*); **Castello di S. Cataldo** (6 miles), a favourite excursion place, sea baths, good beach, restaurants; electric trams in summer; **Rugge** (1 mile), supposed anc. *Rudiae*, birthplace of Ennius (B.C.), the father of Latin poetry.

From Lecce train to *Zollino*, whence railway, 22 miles, to

Gallipoli (the Anxa of Pliny), founded by Lacedemonians, under Leucippus, and by Tarentines. It is delightfully situated on a rocky island in the Gulf of Taranto, connected with the shore by a stone bridge. It was formerly the *dépôt* of the oil trade of the province; thousands of tons were collected annually, and stored in subterranean cisterns hewn in the limestone rock. **Castle**, built by Charles I. of Anjou. The Cathedral is a handsome 17th-century building. In the villa gardens date palms are often seen. Some of the coasting steamers call here. Population, 13,000.

Proceeding from Zollino by rail, we pass successively

the comparatively unimportant stations of *Corigliano*, *Maglie*, *Bagnolo*, *Cannole*, and *Giurdignano*, to *Otranto*.

Otranto (anc. *Hydruntum*), now an insignificant fishing town, with a population of barely 3,000, was an important commercial colony in ancient times. It was a prosperous town in the Middle Ages; but never recovered from its invasion by the Turks in 1480, who killed 12,000 inhabitants, sold numbers into slavery, and ruled with violence and cruelty, till expelled by the Duke of Calabria (afterwards Alphonso II.) in the following year. The **Cathedral** has ancient columns from a Temple of Mercury, and ancient mosaics, injured by the hoofs of the Turkish horses that were stabled here. The picturesque **Castle**, built by Alphonso of Arragon, has become celebrated on account of the weird romance by Horace Walpole. Ruins of the **Torre del Serpe**, a Venetian lighthouse, near the city. A submarine telegraph connects Otranto with Vallona, and another with Corfu. With the latter island small boats and sailing vessels maintain a communication. The mountains of Epirus can be seen from the castle ramparts in clear weather.

From Otranto or Maglie the tourist may, if inclined, push forward by **Castro** and **Alessano** through an agreeable, well-cultivated district, to the **Capo di Leuca**, the first point of Italy beheld by Æneas, according to Virgil: a carriage drive or walk of thirty miles; the return can be effected by Ugento and Gallipoli to Maglie, or on by Nardo to Lecce.

BARI TO TARANTO.

(Railway, 72 miles, 4 hours.)

On leaving Bari (p. 372), we first pass *Modugno*, then *Bitetto*, and *Grumo*. From the latter place may be visited

Gravina (population 14,000), noted for its fair, April 20th, one of the most famous in the kingdom, passing through **Altamura** (population 17,000), birthplace of Mercadante. Roman ruins, etc.

The next station to Grumo is *Acquariva*. Cassano (3 miles west) has a stalactite cavern; fine views from Capuchin convent.

Gioia (population 14,000). (Junction of the line to Rocchetta Sant Antonio.) S. *Basilio*, then *Castellaneta*,

with remains of Greek towns, tombs, etc., in the neighbourhood. The railway passes over deep ravines by means of iron viaducts, affording fine views. *Palagianello*. Here, as in some other towns of South Italy, many of the poor live in caves in the soft rocks. *Palagiano, Massafra*. Church of Madonna della Scala, reached by long stairs, at the bottom of a deep ravine. The next station is **Taranto**.

TARANTO

is a place with which the traveller will be considerably disappointed if he expects to find the town at all commensurate in fame and splendour with ancient *Tarentum*.

Tarentum or Taras was the first city in Magna Grecia for wealth and power. Already a town when Psalanthos led the Parthenians here in 707 B.C., it soon rose in importance, and gradually became celebrated for its magnificence of Greek decoration, its fine harbour crowded with the traffic of the known world, its powerful fleet, and its army of 30,000 infantry and 5,000 horse. Its wine, and figs, and salt, its purple dye and fine wool, and other merchandise, were renowned far and wide. But as Tarentum flourished its inhabitants became equally famous for effeminacy and luxury. For ten years, leagued with Pyrrhus of Epirus, they contended against the growing power of Rome, but were subjugated in B.C. 272. As Macaulay sings—

"The ranks of false Tarentum like hunted sheep shall fly,
In vain the bold Epirotes around their standards die."

In the second Punic War the Tarentines fancied they saw an opportunity to become again independent, and joined Hannibal. But the city was reconquered by Fabius Maximus B.C. 209, its art treasures removed to Rome, and 30,000 of its inhabitants sold as slaves. Brundisium (p. 374) was henceforth made the chief port of South Italy. In 123 the Romans planted a new colony at Tarentum, and the dye and wool manufactures again flourished. Horace celebrates the long spring and mild winters of the district. In the days of its prosperity Tarentum had schools of philosophy, in which Pythagoras of Samos taught his system, and which were visited by Plato, attracted by their fame.

The modern town of **Taranto** ($\frac{3}{4}$ mile from station, fare 1 fr.) has 30,000 inhabitants crowded into narrow, insignificant streets, on an island between the Gulf of Taranto and inner harbour or Mare Piccolo, the site of the ancient *Acropolis*. There is a considerable trade in wheat, oats, oil, honey, fruit and fish. It has a war harbour with extensive docks, and is the seat of an archbishop and sub-prefect.

The **Cathedral** (quite modernised) has important monuments; Philip of Taranto, etc. Sumptuous chapel of Saint Cataldus, with silver bust and relics with precious stones, etc. An early-Christian basilica was excavated below the cathedral in 1901. **Castle** and fortifications built by Charles V. Ruins of **Roman Circus**, and other remains. There is a small **Museum** of vases, statues, glass, ivories, jewels, etc.; ancient Tarentine coins remarkable for fine execution. (Open Sunday and Thursday, 9 to 1.)

Aqueduct, ten miles, last three miles on arches, attributed to Emperor Nicephorus I., 803 A.D.

The **Mare Piccolo**, or inner harbour (not now serviceable), is twelve miles round, a smooth lake surrounded by olive-clad slopes, and abounding in fish. They enter with the tide, and are netted at night. A large export trade is done in fish, of which it is said there are ninety-three varieties at *Taranto*. Shell fish, especially oysters, are good, plentiful, and cheap.

A good view from the **Villa S. Lucca**, $\frac{3}{4}$ mile from Taranto, is obtained of the Arsenal, Docks, and Naval buildings, also of the Mare Piccolo. The district round is noted for its fruit and honey; the celebrated tarantula spider is often seen; but its bite, though decidedly a thing to be avoided, does not seem to have at the present day its traditional power of causing convulsions, only to be cured by music and dancing.

From *Taranto* to *Lecce* a diligence runs daily in nine hours. Railway to *Lecce viâ Brindisi*.

BRINDISI TO TARANTO, METAPONTO, AND REGGIO.

(344 miles.)

Brindisi to Taranto, 44 miles, and from *Taranto* to *Reggio*, 300 miles. (Junction at *Metaponto* for Naples.)

On leaving *Brindisi* the unimportant stations of *Mesagne* and *Laliano* are passed, then **Oria**, the ancient *Uria*, finely situated with several palaces, and a small Museum. The next stations are *Francavilla-Fontana* and *Monteiasi*, then

Taranto. (See p. 377.) The scenery in *Calabria* is very lovely, but in some districts malaria prevails, and no part of Italy is so much behind the times. The coast scenery between *Taranto* and *Reggio* is without a rival on the Mediterranean shores.

On leaving *Taranto* the railway passes over a flat country, with distant views of the *Calabrian* mountains, etc. *Chialona*, *Ginosa*.

Metaponto is the junction for *Naples*, with a second-class restaurant at the station. *Pythagoras* died here B.C. 497, in the ancient Greek City of *Metapontum*, and remains of Greek Temples may be visited. One, about three miles to the north of the station, of which fifteen columns of the peristyle are still standing; another dedicated to *Apollo Lyceus*, about one mile from the station. *Metapontum* sided with *Alexander of Epirus* B.C. 332, and in the second Punic war with *Hannibal*; but in A.D. 200 it was a heap of ruins. Excavations have been recently made, and the result may be seen in the house behind the railway station.

Continuing the journey to *Reggio*, the railway crosses the *Basento*, skirting the Gulf of *Tarentum*. We next arrive at *S. Basilio Pisticci*, then at *Scanzano Montalbano*. Cross the *Agri* (anc. *Aciris*) and reach *Policoro* (on site of anc. *Heracleia*, birthplace of *Zeuxis*). Forest abounding in wild boar. Dense underwood of *arbutus*, *myrtle*, etc. *Nova Siri*, *Rocca Imperiale*, *Nucara*, *Monte Giordano*, *Roseto*, *Amendolara*, *Trebisacce*, cross the *Seracino* to *Torre Cerchiera*, to

Sibari, formerly *Buffaloria*, deriving its name from the ancient and luxurious *Sybaris* founded B.C. 720 by the *Achæans* and *Troezenians*. Branch line to **Cassano** (see below) and **Cosenza** (see p. 384).

Cassano (seven miles from last station), with a delightful climate, in the midst of lovely scenery. **Warm baths**. Ruins of feudal **Castle** with splendid views, crowned by *Monte Pollino* (7,000 feet). **Torre di Milo**, a Roman tower, from whence it is said that the stone was thrown that killed *T. Annius Milo*, when besieging *Cosa*, in the cause of *Pompey*. In the vicinity are the *Coscile* (anc. *Sybaris*) which was

said to render men vigorous who bathed in it, and the Crati (anc. *Crathis*), famed for its reputed power of giving the hair of bathers a yellow colour.

The rail next reaches the broad valley of the Crati on the *Corigliano*, on a height formed like a natural amphitheatre, with feudal castle on the summit, and orange and lemon groves round its base, and

Rossano (population 14,000) with marble and alabaster quarries.

From Rossano can be visited (with introductions) the picturesque and extensive tract of pine-clad mountains and valleys known as **La Sila**, about forty miles long by twenty broad. The highest summit, commanding both seas, is over 6,000 feet. It is almost unvisited by travellers, and is in a most primitive condition. Game and fish are abundant. The scenery is of great beauty and variety. There are numerous villages on the slopes, and broad table lands, thronged with cattle in the summer season, lie amongst the heights on which the snow lingers till May or June. Whole families of shepherds, land-owners, etc., look forward to their migration to La Sila in the summer months as the event of the year. There are many allusions to this charming locality in ancient authors, though at the present day it is perhaps the least known mountain district in S. Europe.

The railway runs from Rossano through a mountainous district and across the Trionto to *Mirto Crosia*; *S. Giacomo-Calopezzati*; *Campana* to *Cariati*.

From Cariati to Cotrone the railway follows the shore, *Crucoli* and Castle on right, to the Punta del' Alice (anc. promontory of Crimissa), where Philoctetes hung up the bow and arrows of Hercules in the temple he had built after his return from Troy. **Strongoli**, on the height, besieged by Hannibal after Cannæ. Cross the plain of the Neto (the Neathus of Theocritus), the scene of the firing of the Greek ships by the Trojan women, to prevent further wanderings. Pass several marshes and cross the muddy Eraso (anc. *Aesauras*), which it must be inferred is not as it was when Theocritus extolled it in his *Bucolics*.

Cotrone is a small seaport (anc. *Crotone*) founded B.C. 710. For a time Pythagoras taught here and founded his brotherhood, B.C. 540, but was afterwards banished, and died at Metapontum. Cotrone is a fertile place producing abundance of oranges, olives, and liquorice; and from the highest tower of the Castle, built by Charles V., a fine view of the country and coast is obtained.

The **Capo delle Colonne**, or Cape Nao, six miles S.E. of Cotrone, is conspicuously crowned by a single **column** of the celebrated temple of Juno Lacinia, once the most sacred edifice on the Gulf of Tarentum. Near the ancient temple a church dedicated to the Madonna del Capo is a frequent pilgrimage resort.

From Cotrone to **Catanzaro Marina** (11 $\frac{1}{4}$ miles) little of interest presents itself.

Branch line $5\frac{1}{2}$ miles from Catanzaro Marina to **Catanzaro** (31,900 inhabitants), with velvet and silk factories, and olive plantations. **Castle** founded by Robert Guiscard. **Cathedral**, with chapels, and two or three good paintings. Many wealthy families reside here. The climate is cold in winter, cool in summer. Catanzaro suffered greatly by the earthquake of 1783. *Diligence to Tiriolo, railway to S. Eufemia (see p. 384).* Near the Castle is a small Museum containing coins and antiquities recovered from the Greek settlements of the neighbourhood.

From Catanzaro Marina the railway passes through *Squillace, Maniandro, Soverato, and Badolato*, to *Monasterace*; *Stilo*, built in terraces, from which point Reggio is reached by train in four hours. The stations passed are *Riace, Caulonia, Roccella* (situated on a rock overhanging the sea), *Gioiosa, Siderno, Gerace*, cathedral with remains of ancient temples. From Gerace a bridle road through the wild glen and forest scenery of the **Passo del Mercante** leads to Casalnuovo. Splendid views in crossing the heights.

The line continues by *Ardore; Bovalino*, whence may be visited **S. Maria de' Polsi**, a monastery in the midst of a remarkable mountain amphitheatre, under the highest peak of the Aspromonte. (Montalto, 6,079 feet.) *Blanconuova; Brancaleone*, then skirting Cape Spartivento to *Palizzi*; *Pietrapennata* (1 mile east) with famous sea and mountain scenery; *Bova; Amendolea; Melito; Saline di Reggio*; the mountains of Sicily now come grandly into view; *Lazzaro*; pass Capo dell' Armi, where Cicero landed in B.C. 44, after the murder of Caesar; *Pellaro; S. Gregorio; Reggio*.

Reggio (anc. *Rhegium*), founded by Messinians in 723 B.C., has been several times destroyed by Goths, Saracens, Turks, etc., etc., or by earthquakes. It was last rebuilt in 1783, and has fine streets rising to the hills, sprinkled with villas. Cathedral with ancient mosaics, etc. Ruined fortress. The beautiful vegetation of the neighbourhood is very attractive. Population of Reggio, including villages adjacent, is 40,000. Garibaldi was wounded and

taken prisoner, August 29, 1862, in the Aspromonte mountains, in the rear of the city. (See also p. 346.)

The train proceeds from the Reggio station to the port, where the steamer for *Messina* is waiting.

BRINDISI TO NAPLES, VIA TARANTO AND METAPONTO.

(240 miles. Express train, 11 hours.)

As far as *Metaponto* the route is the same as for *Brindisi* to *Reggio* (see p. 379), and from *Metaponto* to *Naples* the route is *vià Polenza, Sicignano, Eboli, Battipaglia, Salerno, Cava, Nocera, Torre Annunziata*, etc., exactly the reverse of the route *Naples* to *Brindisi*, *vià Metaponto*, described on page 366.

NAPLES TO REGGIO, VIA METAPONTO.

(Distance, 440 miles, viz. : 170 miles to *Metaponto* ; and *Metaponto* to *Reggio*, 270 miles. 20-27 hours.)

As far as *Metaponto* the route is the same as *Naples* to *Brindisi*, p. 366 ; and from *Metaponto* to *Reggio*, the same as *Brindisi*, *Metaponto*, *Reggio*, p. 379.

NAPLES TO REGGIO, VIA BATTIPAGLIA.

(Along the West Coast.)

From *Naples* to *Battipaglia*, see p. 361-365. *Naples* to *Reggio*, 293 miles. Express trains, 13 hours ; other trains, 17 hours. The scenery along this route is most interesting and enjoyable, but by the express trains a great part of the journey is made during the night. There are sleeping cars in these trains (extra) ; and once a week, during January, February, March, and April, there is a through train de luxe, with restaurant car, from *Naples* to *Palermo*, 447 miles in 19 hours, leaving *Naples* at 11.55 p.m. on Fridays (see time-tables).

The journey from *Naples* to *Reggio* (for *Messina*, *Palermo*, etc.) might be made partly by carriage and partly by train, and thus the fine mountain and sea views would not all be lost.

Italian steamers calling at several places on the coast

leave Naples for Messina on Monday, the voyage occupying about 12 hours.

From Battipaglia, after passing several stations, the railway reaches the coast at

Agropoli, it then turns inland, in view of Monte Stella, to *Pisciotta*, and passing behind Monte Bulgheria, arrives at Policastro, from which point the line runs parallel with the sea all the way to Reggio, sometimes tunnelling through spurs of the mountains running out into the sea, at other times crossing ravines or mountain streams by lofty viaducts.

Many small stations are passed before approaching the first town of any importance,

Paola, the birthplace of S. Francesco di Paola, founder of the Mendicant Order of Minorites. Paola, charmingly placed in a ravine, with some 9,000 inhabitants, carries on a large trade, principally in wine and oil. The Naples and Messina steamers call.

From Paola a diligence runs to the ancient town of **Cosenza**, three times a week (43 miles). The town lies on the slope of a hill, commanded by a castle, and contains 17,000 inhabitants. Once the chief city of the Brutii, Cosenza is now the capital of the province of the same name. Alaric, King of the Visigoths, died here in 410, after plundering Rome. Louis III. of Anjou died here in 1435, soon after his marriage with Margaret of Savoy. His tomb is in the Cathedral.

Cosenza can also be reached by rail from *Sibari*, on the Metaponto-Reggio line (43 miles) in three hours.

From Cosenza the fertile plains and the wooded range of mountains to **Nicastro** and **S. Giovanni in Fiori** (6,325 feet) can be visited.

Leaving Paola, villages and stations are passed, the most noteworthy object being *Monte Cocuzzo* (5,050 feet). At *Amanlea* the Naples and Messina steamers call, as also twenty miles further on at

S. Eufemia, situated on the gulf of the same name, celebrated for its Benedictine monastery, founded by Robert Guiscard, and destroyed by the earthquake of 1638. From S. Eufemia is a branch line (39 miles) to *Nicastro* (see above), *Marcellinara*, and *Catanzaro* (see p. 382).

The next stations are *S. Pietro*, *Curinga*, *Francavilla*, and **Pizzo Maierato**, where may be seen the ruins of the castle where Joachim Murat, King of Naples, was shot on October 13, 1815, the day after he landed. The

town, built on a sandstone rock, contains 8,000 inhabitants. About two miles beyond Pizzo Maierato is *Monteleone-Porto-San Venere*, the station for

Monteleone, on the site of the ancient *Hipponion*, with a castle erected by Frederick II. Ruins of abbeys and monasteries may be visited in the neighbourhood.

The next stations are *Briatico*, *Parghelia*, *Tropea* (steamers call from Naples), *Ioppolo*, *Nicotera*, *Rosarno*, *Gioia Tauro*, and

Palmi, surrounded by olive and orange plantations; population 15,000. From the Public Gardens, or, better still, from the top of the **Monte Elia**, on the slopes of which the town is built, the most superb views are obtained of the coast and of the Island of Sicily, with the imposing Etna as a background.

From this point the scenery is increasingly charming, and the line skirting *Monte Elia* to *Bagnara* and *Favazzina* descends gradually to

Scilla (the ancient *Scylla*), population 8,000, situated in the Straits of Messina, producing excellent silk and wine. The Castle was occupied by the English for eighteen months after the battle of Maida in 1806, when Sir John Stuart drove the French out of Calabria. The ascent of the forest-clad **Aspromonte** (6,420 feet) is best made from here; time required 9-10 hours, with mules and guide, and better to start in the evening. The rock of *Scylla*, depicted in Homer as a roaring sea-monster, causing a whirlpool, and the opposite rock of *Charybdis*, were noted as dangers to mariners in ancient times, and although of no great moment now, the eddies and currents in this part of the straits are still very considerable.

Continuing the journey from *Scilla* the vegetation becomes luxuriant, and passing *Cannitello*, *Villa S. Giovanni* (steamer to Messina), and *Catona* (opposite Messina), amid palm groves, orange gardens, and pomegranates, the train, making short stays only at *Gallico*, *Archi Reggio*, *S. Caterina Reggio*, and *Reggio Succursale*, arrives at

Reggio-Centrale.—Through passengers for Messina proceed to the station called *Reggio-Porto*, where the carriages of the express train are run on to the steam ferry boats.

Reggio, the capital of the province, is a handsome town, having been rebuilt after the great earthquake of 1783, and extends from the sea to the hills, which are well supplied with villas. It has a population of 45,000. The spacious

Cathedral, dating from the 17th century, is adorned with coloured marble. At the back of the building is situated the

Museum, with collections of vases, terra-cottas, statuettes, lamps, bronzes, coins, mosaics, etc. The chief promenade runs along the hill, and a military band plays frequently in the Piazza Vittorio Emanuele.

Steamers ply twice daily to Messina ($6\frac{1}{2}$ miles), and the Naples mail steamers, or other large steamers, call at Reggio daily for Messina.

British Vice-Consul, E. R. Kerrich.

Aspromonte, the famous mountain rising behind the town, is difficult of ascent, and is best visited from *Scilla* or from Villa S. Giovanni (see p. 385). It will be remembered that it was on this mountain, in the vicinity of Reggio, that Garibaldi was wounded and taken prisoner by the Italian troops under General Pallavicini, on the 29th of August, 1862. (See also p. 382.)

American Consular Agent, C. Celesti.

Cabs, per drive, 80 c. ; per hour, $1\frac{1}{2}$ fr. ; at night, 1 fr. 20 c., and 2 fr. 20. c. Omnibus from the railway or pier to the hotel, 1 fr.



SICILY.

SICILY is by far the most important and the most historically interesting island in the Mediterranean. The circumference amounts to 600 miles, and its form is that of an irregular triangle, for which reason it is also called Trinacria. Various chains of mountains stretch along the coast and across the island, in some places, especially on the northern and eastern coasts, affording grand and picturesque scenery. In the centre of the east coast the mighty **Etna** rises in solitary grandeur to a height of 10,742 feet.

The climate of *Sicily* cannot well be over-praised. It is equal to that of any place on the north shores of the Mediterranean, and at *Palermo*, *Catania*, or *Messina* the thermometer seldom falls below 36° in the depth of winter. In summer the thermometer rises to 92° , and the heat is very great, although generally tempered by a sea breeze. The mean temperature of the year is about 64° at *Palermo* and *Messina*, 68° at *Catania*. Heavy rains descend in December, accompanied by high winds. Frost is almost unknown, and snow falls only occasionally in the cities on the coast. The island may be visited either by travellers or by invalids proposing to winter there from the end of September to the middle of May. The very best months are October and part of November, April, and May.

Sicily has few lakes, and the rivers, though numerous, are small, some of them being completely dried up during the hot weather. The Lago di Pergusa, in the middle of the island, is the renowned Lake of Enna, where Pluto is said to have seized Proserpine.

There is comparatively little level ground in Sicily, but there are several tracts of low land of great fertility, such as the plains of *Catania*, where large quantities of grain of good quality are produced. The principal sources of wealth are sulphur, the vine, the olive, oranges, lemons, and fruit of various kinds. Sumach, saffron, hemp, flax, cotton, liquorice, and silk are also important articles of commerce. The value of the sulphur exported annually exceeds one million sterling. Wine is good and moderate in price, and the well-known "*Marsala*" is largely exported to Italy, France, and England, the quality and strength of the wine being adapted to the taste of each country. The cultivation of the olive extends over 130,000 acres of land, and the annual crop averages 15,000 tons, of which one-third is exported to France. The principal fruits are oranges, lemons, and citrons, of which hundreds of thousands of boxes are exported to Europe, England, and America. Fruit in bad condition is all turned to account; essential oil is obtained from the rind and citric acid from the pulp: dried orange peel is sent to Germany, to be used in the manufacture of cordials and beer.

On the slopes of the great Mount Etna, 92 miles in circumference, oranges flourish at a height of nearly 1,000 feet, olives 3,000 feet, and the vine 3,300 feet. Altogether *Sicily* contains over ten million orange, lemon, and citron trees. The cultivation of the soil for the growing of wheat is sadly neglected, and the implements used are of the most primitive kind, and thus the wheat crop is only about one third of the average yield in Europe.

A week or a fortnight, or a much longer period, if possible, may be well spent in the charming island of *Sicily*. The climate is delightful in winter, the scenery in some parts is lovely, like that of the Riviera; in others it is grand. The hills are crowned with countless monuments of Greek, Roman, and Norman architectural skill. The ruins at *Soluntum*, *Segesta*, and *Selinunte*, at *Girgenti*, *Syracuse*, and *Taormina*, are finer than can be seen in Greece, except at Athens.

Sicily is accessible from all parts of the Mediterranean. There are steamers from *Egypt* to *Messina*, and from *Malla* to *Syracuse*, twice a week; from *Constantinople* and *Athens* to *Messina* weekly; from *Marseilles* to *Messina*, touching at *Leghorn* and *Civita Vecchia*, weekly; from *Genoa* to

Palermo, weekly; from *Naples* to *Palermo*, daily; from *Naples* to *Messina*, three times weekly; and from *Reggio* to *Messina*, twice daily.

A steamer from *Palermo* leaves for *Trapani*, *Marsala*, and *Tunis*, every Tuesday; another for *Messina*; and there is communication by steamer between *Messina*, *Catania*, *Syracuse*, *Girgenti*, etc., etc.

The principal railways open in *Sicily* are :—

- (1) *Palermo* to *Catania* and *Messina* (212 miles), with branches from *Roccapalumba* to *Girgenti* (47 miles); from *Canicalli* to *Licata* (31 miles); from *Catania* to *Syracuse* (54 miles); and from *Syracuse* to *Noto* (20 miles).
- (2) *Palermo* to *Trapani*, viâ *Calatafimi*, *Castelvetrano*, and *Marsala* (122 miles).
- (3) *Palermo* to *Corleone* (43 miles).
- (4) *Termini* to *Cefalù* (20 miles).
- (5) A more direct line than the one viâ *Catania*, between *Messina* and *Palermo*, has been constructed along the north coast of the island (144 miles). Concessions have been granted for many branch lines.
- (6) *Ferrovia Circumelnea*, *Giarre* to *Catania*, or *vice versa* (68 miles).

Steamer or Railway fares and times, when mentioned, are always subject to alteration.

For travellers whose time is limited the most important places to visit are : *Palermo* (with tour to *Segesta* and *Selinunte*), *Girgenti*, *Syracuse*, *Catania*, *Taormina*, and *Messina*. Those who wish to explore the island thoroughly, where no railways run, can obtain carriages, mules, and guides on reasonable terms. Hotels in the above-named towns are comfortable, clean, and provide good food. At *Palermo* English and foreign pensions are found, and furnished lodgings may be obtained. At *Catania* also furnished apartments can be procured. In the country districts, where no regular hotels exist, the accommodation is somewhat primitive.

The following short

HISTORICAL NOTICE

will briefly describe the chief features of the strange and

romantic history of Sicily. The island had, of course, its period of fable when Giants, Cyclops, and Lotophagi were the traditional inhabitants, and when Hercules and other mythic personages came and built temples or achieved exploits. As history dawns we find the Sicani, Siculi, etc., living here, and wandering Trojans, Cretans, and Phœnicians settling at various points. In B.C. 735 Theocles, with a band of Eubœan emigrants, founded Naxos, and in less than two centuries the natives were either reduced to serfdom or driven to the mountain fastnesses of the interior, and the island became essentially Greek. Syracuse and Agrigentum grew to eminent states. Art and philosophy flourished, and noble temples sprang up, which still remain to testify of the splendour of this period. At the court of Hiero of Syracuse, Theocritus, Bion, Moschus, and Archimedes flourished. Carthaginian invasions and revolts of the Siculi for a time were successfully encountered. But as divisions grew amongst the Sicilian Greek states, anarchy set in; and petty tyrants ruled in the various cities.

In 264 B.C. Rome became mixed up in Sicilian affairs, and, as a consequence, in about fifty years, the island was a Roman province. Under wise care, it was for a time the granary of Italy. But Verres, and similar rapacious agents, despoiled the island, and lashed the people into revolt. The so-called Servile Wars resulting, and other struggles of which it was the arena, ruined the prosperity of the island. With Rome's decline, Sicily became overrun by Vandals and Goths. Then came a Saracen epoch (827 to 1061), and this lovely island became as the Moorish provinces of Spain. Next succeeded the Normans. Roger, son of Tancred, landed in 1061, and in ten years the island was under Norman sway. The feudal system was introduced and a strong government maintained. In 1266 Manfred fell at Benevento, and two years later the young Corradino was executed at Naples by Charles of Anjou; the Norman-Sicilian line was at an end, and the island submitted to the French yoke.

In 1282 Sicily again asserted its independence. The French were massacred on the occasion known in history as The Sicilian Vespers, when the house of Anjou was expelled. But the island, wasted by internal feuds and incessant struggles with the other powers, ultimately

became the prey, in turns, of various states ; an outlying province of Spain, France, Austria, and Naples—seized by conquest, or handed about by diplomacy, to maintain the “balance of power.” Various outbreaks against tyranny diversify the long story of oppression and misrule ; until in 1860 the great liberator, Garibaldi, burst upon the scene. Sicily became part of the united kingdom of Italy, and has entered on a new era of prosperity, making more progress during the last twenty years than some other portions of Italy have done in forty years.

PALERMO.

[Hotels—see Appendix.]

Population, with suburbs, 320,000.

May be reached by steamer from *Naples* daily, 12 to 15 hours. Fare, 1st class, 42 fr., including food ; from *Messina* by steamer twice weekly ; by rail, *viâ Catania*, twice daily, or by the new coast line, *viâ Cefalù, Patti, Milazzo*, twice daily.

Passengers from *Naples* disembark at the Pier ; passengers by other steamers are landed by boat (1 fr. each person) to the Custom House (Dogana), where luggage is leniently examined. Omnibuses (from the hotels) and cabs await the arrival of steamers, the town being about a mile distant from the Dogana.

Palermo is a fine city, and the most important in the island of Sicily. It is the seat of an archbishopric and of a university. The approach from the sea is magnificent ; the situation is charming ; the surrounding plain (Conca d'Oro) is exquisitely verdant and fertile ; two main streets divide the town into four portions, in which are good houses and shops ; the climate is mild and salubrious, so that in many respects *Palermo* is a very desirable winter residence for invalids and others, being sheltered from the north wind by the Monte Pellegrino. During several winter months the thermometer seldom varies, and there are few days when it is not possible to sit in the open air.

Palermo, formerly called Panormus, originally a Phœnician colony, has known many masters and vicissitudes. Once held by the Carthaginians, it was taken by the Romans B.C. 254. Besieged in vain from Monte Pellegrino by Hamilcar,

it was colonised by Augustus. Later on it was captured by the Byzantines, in whose occupation it remained until the Arab invasion in 830, under whose rule the city prospered greatly. In 1072 the Normans, in 1193 the Germans, and in 1250 the French house of Anjou ruled, the last named being expelled and the massacre of the Sicilian Vespers took place in 1282. A long period of decline and anarchy ensued until the 15th century. When under Spanish rule Palermo outwardly recovered and improved. New streets were made, churches and palaces were built, but eventually revolts took place; the French and Austrians came on the scene, and the Neapolitan Court took refuge in Palermo. In 1820 revolt, in 1837 cholera, in 1848 bombardment, and in 1860 the revolt against the Bourbons caused immense loss and destruction. Then Garibaldi landed at Marsala on May 11, 1860, with 1,000 men, gained a battle at Calatafimi (p. 406), stormed Palermo on May 27th, became master of the island in a few weeks, and on the 21st of October Sicily was joined to the new kingdom of Italy.

PRINCIPAL BUILDINGS AND SIGHTS.

The hotels are good, and reasonable terms can be arranged for a lengthy stay. Several pensions are well spoken of, one or two being owned or managed by English ladies.

Furnished apartments can be easily obtained, but are somewhat expensive, and not very suitable for invalids in winter, the question of provisions and servants being a difficulty. When hiring furnished rooms a contract very carefully prepared is necessary.

Restaurants, cafés, and confectioners are to be found in the principal thoroughfares.

The **Casino** or **Club**, in the Palazzo Geraci (Corso Vittorio Emanuele), to which visitors are admitted by introduction, is well managed and handsomely furnished.

The **Sports Club**, in the Via Statite, is also accessible to visitors provided with an introduction.

The **Toledo**, or **Corso Vittorio Emanuele**, which extends from the **Porta Felice** on the sea to the **Porta Nuova** near the Palace, contains the finest churches and houses. It is intersected at right angles by the **Via Macqueda**,

running from the **Porta S. Antonina** to the **Porta Macqueda**. These two main streets are the centre of life, pleasure, and traffic, until the approach of sunset, when the fashionable world may always be seen driving in the **Via Liberta**, or walking in the **Giardino Inglese**.

The Museum is open daily from 10 to 3; admission 1 fr. Sundays 11 to 3, free.

The First Court contains Renaissance and mediæval sculptures and architectural fragments.

The Second Court contains inscriptions and fragments of ancient sculpture, three large statues, two of Jupiter, and a Roman Emperor. Near these statues a glass door leads to the *Terra Colla Hall*, containing numerous figures in clay, a Greek sarcophagus, Roman candelabra and statuettes. Next comes the *Sala dei Musaici*, with a large mosaic pavement, found in the Piazza della Vittoria in 1869, and on the walls mosaics and paintings from *Salunto* and *Pompeii*.

The Sala del Fauno contains statues from *Torre del Greco*, *Girgenti*, and *Selinunte*.

The Sala di Selinunte, besides Phœnician sarcophagi, shows on the walls the ten celebrated *Melopæ* from the Doric temple of Selinus, dating from 630 to 450 B.C.

The Etruscan Rooms contain urns, statues, sarcophagi, some of Oriental alabaster.

Returning to the First Court, a staircase leads to the *First Floor*, where is the *Mediæval Gallery*, containing ivories, majolica, weapons, armour and, in a room beyond, Arabian antiquities.

In the **Corridojo di Mezzogiorno** are portraits of Sicilian worthies, and a large collection of Greek vases.

In the **Corridojo di Tramontana** are seen terra-cotta, glass, and bronzes, and pre-historic antiquities, Etruscan bronzes, ivories, etc.

The Cabinet of Coins contains Sicilian and Byzantine coins, rings, precious stones, bracelets in gold, etc., etc.

In the last room and in the chapel at the end of the corridor are collections of ecclesiastical objects.

On the **Second Floor** is the **Picture Gallery**, with many specimens of the Sicilian, Flemish, and other schools, the most remarkable picture being the **Virgin and Child**, with six angels, by *Van Eyck* (No. 59 in the Second Room). Catalogues are attached to all the doors.

The Palazzo Reale stands on the highest part of the city, in the spacious Piazza della Vittoria. It was founded by the Saracens on the ruins of an ancient Roman palace. On the **First Floor** is the **Cappella Palatina**, built in 1132 by King Roger II., and embellished by later kings. It is rich in mosaics, marbles, and is said to be the finest castle-chapel in the world. The walls are covered with Glass Mosaics representing subjects from the Old and New Testament, those in the choir being the most antique. The Palace and Chapel are open free Sundays and Thursdays from 9.30 to sunset, at other times by permit to be obtained at the office in the arcade. Leaving the Chapel to ascend the staircase on the west side of the court, on the second floor is reached the

Observatory on the summit of the Norman tower of S. Ninfa, from which a glorious panorama is displayed. (Fee $\frac{1}{2}$ fr.)

From the passage on the second floor a door leads to the apartments of the Palace. (Fee $\frac{1}{2}$ fr.) The most noteworthy rooms are the *Stanza di Ruggero*, remarkable for its Norman mosaics, and a room with portraits of the Viceroy.

At the opposite corner of the Piazza is

The **Archiepiscopal Palace**, a 16th-century building, with 12th-century tower, and some beautiful Gothic remains of a previous building. The *façade* is facing the Piazza del Duomo.

At the corner of the Archiepiscopal Palace is the **Infermeria du Sacerdoti**.

Opposite the Palazzo Reale is the **Palazzo Sclafani**, built in 1330, now a barrack, with decorated arcades, shown 3 to 4 daily, except Sunday.

The Cathedral (Sta. Rosalia), in the spacious Palazzo del Duomo, with decorated arcades, shown daily from 3 to 4 except on Sunday, dates from the 12th century. The **West Façade** is a fine specimen of Sicilian pointed architecture. The **South Porch**, opening on the Piazza, is highly ornamented. The **Tombs of the Kings** in the chapels on the right of the west door contain tombs of the Norman and Sicilian sovereigns.

The **Choir** contains statues of the Apostles by *Gagini*, and fine old carved stalls.

To the right of the choir in the **Chapel of Sta. Rosalia** is

the sarcophagus of the Saint, a chest of silver weighing 11½ cwt., exhibited only on 11th January, 15th–22nd July, and 4th September. The **Crypt** contains the remains of twenty-four archbishops of Palermo.

The **Church of S. Giovanni degli Eritimi**, founded in 1132, is an early specimen of Norman architecture, and is best seen from the piazza in front of the Palazzo Reale. The five Oriental-looking domes are best seen from the garden in the centre of the cloisters. From this church were rung the **Sicilian Vespers** (1282). The church is closed. Visitors apply at the garden gate. No fee. The large church of

La Martorana, in the Via Macqueda, was built in the 12th century, and is remarkable for mosaics, precious stones, lapis-lazuli, porphyry, serpentine, etc. It is now the depôt of the Conservazione dei Monumenti di Sicilia. (Admission, Sunday free; other days, 9–4, 1 fr.) Close by is the **University**, containing a valuable collection of mineralogical, geological, and zoological antiquities (1,400 Students).

Many other churches may be visited if time permits, such as the **Casa Professa** (Jesuits), the **Carminc Maggiore**, **S. Matteo**, **S. Francesco d' Assisi**, **La Gangia**, **La Magione**, **S. Eulalia**, **S. Domenico**, **Santa Cita**, **San Salvatore**, etc., etc.

On the **Marina** along the coast to the south is a fine drive and walk, at the end of which is **La Flora**, a public garden, also called the **Villa Giulia**, adorned with semi-tropical trees and shrubs. Adjoining is the **Botanical Garden**, with date-palms, bamboos, Australian trees (small fee to the gardener). The building at the entrance contains a library, lecture-room, and directors' residence. In summer and autumn a band plays on the Marina, which is the most beautiful and fashionable promenade of the city, commanding as it does lovely sea views, with the isolated Monte Pellegrino to the north, and, in clear weather, as far as Mt. Etna to the south.

The **Theatre Vittorio Emanuele**, near the Porta Macqueda, is a very large building, erected at a great cost, to hold 3,000 persons.

The **Biondo**, Via Roma, is a large, handsome, and newly-installed theatre.

Other theatres are the **Bellini**, Piazza della Martorana;

Politeama Garibaldi, Piazza Ruggero Settimo ; *S. Cecilia*, Via Santa Sicilia ; *Garibaldi*, Via Castrolfilippo.

Cook's Correspondent.—Mr. Hans von Pernull, Corso Vittorio Emanuele, 93.

British Consul.—Mr. S. J. A. Churchill ; Vice-Consul, Mr. E. M. de Garston, Palazzo di Martino, Via della Libertà.

American Consul.—Mr. James Johnson, Via Emerico Amari ; Vice-Consul, Sig. G. Palerniti.

The **Post Office** is in the Piazza Bologni. Letters for England are despatched at 4 p.m. ; postage, 25 c. Open from 8 a.m. to 8 p.m.

The **Telegraph Office** is in the Via Macqueda, 222, open day and night.

The **English Church** is in the Via Stabile. Service on Sundays at 11 a.m. in winter.

Presbyterian Service, Via del Bosco.

British Sailors' Home, Via Borgo, 380.

Physicians, English.—Dr. Eccles, Hotel de France ; Dr. Berlin, Via Emerico Amari.

Chemist, English.—Corso Vittorio Emanuele.

Cabs.—One horse, 50 c. ; two horses, 80 c. per drive within the town ; to the harbour or railway station, 1 fr. or 1½ fr. ; by the hour, 1 fr. 80 c. or 2½ fr.

Tramways run all over the town and into the suburbs.

Hydropathic Establishments in the city, and at **Termini** (the ancient *Thermæ Himerenses*), less than one hour by railway from Palermo ; open in winter.

ENVIRONS OF PALERMO.

Many excursions may be made to points within a few miles of the city, the first in importance being to

Monreale,

a town on the brow of a hill, possessing a church or cathedral that ranks among the very finest of mediæval buildings, and is the most beautiful of all the churches erected by the Normans in Sicily. Every portion of the interior is covered with mosaics representing scriptural subjects, and, with the exception of **St. Mark's** at **Venice**, nothing that the Middle Ages have produced can be compared with the **Monreale**.

MONREALE.

Electric Tramway from the Piazza Bologni, 50 c., $4\frac{1}{2}$ miles, passing *en route* near the **Convent de' Cappuccini**, the **Giardino d'Acclimazione**, the **Villa Tasca** with its extensive and beautiful gardens, and the village of **La Rocca**. The return journey can be made, time permitting, by the Catacombs and the Giardino Inglese. To accomplish the excursion comfortably half a day by carriage is recommended—bargain beforehand.

The following description by Mr. Fergusson is the best guide our readers can have when visiting this gorgeous pile :—

The Cathedral and Mosaics of Monreale.

"It is evident," says Mr. Fergusson, "that all the architectural features in the building were subordinate, in the eyes of the builders, to the mosaic decorations which cover every part of the interior, and are, in fact, the glory and the pride of the edifice, and alone entitle it to rank among the finest of mediæval churches. All the principal personages of the Bible are here represented in the stiff but grand style of Greek art, sometimes with Greek inscriptions, and accompanied by scenes illustrating the Old and New Testaments. They are separated and intermixed with arabesques and ornaments in colour and in gold, making up a decoration unrivalled in its class by anything the Middle Ages have produced. The church at Assisi is neither so rich nor so splendid. The Certosa is infamous in taste as compared with this Sicilian cathedral. No specimen of opaque painting of its class, on this side of the Alps, can compete with it in any way. Perhaps the painted glass of some of our cathedrals may have surpassed it, but that is gone. In this respect the mosaic has the advantage. It is to be regretted that we have no direct means of comparing the effect of these two modes of decoration. In both the internal architecture was subordinate to the colour—more so, perhaps, as a general rule, in these Sicilian examples than in the north. In fact, the architecture was merely a vehicle for the display of painting in its highest and most gorgeous forms.

"The mosaics on the walls of this church, which cover the enormous space of 80,629 square feet, are all illustra-

tive of Scripture history, and historically may be divided into three classes. First, those relating to the old dispensation, and which allude to the coming of the Messiah; secondly, those illustrative of the life and miracles of Jesus Christ; and thirdly, those which in the lives of the Apostles set forth the triumph of the Christian faith. They are arranged on the walls chronologically; but to follow them in this order will involve more running to and fro than to take them according to their local arrangement.

"The series may be said to commence with the representation of the Supreme Wisdom adored by the Archangels Gabriel and Michael, over the arch of triumph, which faces the W. door. High above your head, and just beneath the beams of the roof, a broad border in the form of a Greek guilloche surrounds the nave, each circle enclosing one of the heavenly host. Below this the walls of the nave are divided into two bands, in the upper of which, on the S. wall, by the choir, the historical series commences, each subject occupying one of the spaces between the windows of the clerestory. This band, which is continuous on the W. and N. walls, contains twenty-two subjects of the World before the Flood, viz.:—1. The Creation of Heaven and Earth. 2. Of Day and Night. 3. Of the Firmament. 4. Separation of the Land and Water. 5. Creation of the Greater and Lesser Lights. 6. Of Fish and Birds. 7. Of Beasts and Man. 8. God Resting from His Labours. 9. Placing Adam in Paradise. 10. Adam in Paradise. 11. The Birth of Eve. 12. God Conducting her to Adam. 13. The Temptation of Eve. 14. The Fall. 15. God Calling Adam in the Garden. 16. The Expulsion from Paradise. 17. The Cultivation of the Ground. 18. The Sacrifices of Cain and Abel. 19. The Death of Abel. 20. God Cursing Cain. 21. Lamech Shooting Cain. 22. Noah Commanded to Build the Ark.

"The lower band, which surmounts the arches of the nave, and is also continuous on the W. wall, comprises twenty subjects from the history of the Patriarchs:—1. Noah Constructing the Ark. 2. Taking in the Animals. 3. The Return of the Dove. 4. Noah Leaving the Ark. 5. The Rainbow. 6. Noah's Drunkenness. 7. The Tower of Babel. 8. Abraham Receiving the Three Angels. 9. Entertaining Them. 10. Lot with the Two Angels.

11. The Destruction of Sodom, and of Lot's Wife. 12. God Commanding the Sacrifice of Isaac. 13. Staying the Sacrifice. 14. Rebecca at the Well. 15. Rebecca Going with Abraham's Servant. 16. Isaac Demanding Meat of Esau. 17. Isaac Blessing Jacob. 18. Jacob's Flight. 19. His Dream. 20. His Wrestle with the Angel.

"In the aisles are represented the miracles of Our Lord. Commencing with the right or S. aisle, over the archway by the transept we have—1. Christ Healing the Woman of Canaan's Daughter. 2. Healing the Dumb Possessed of a Devil. 3. Healing the Leper. 4. Restoring the Withered Hand. 5. Walking on the Sea and Saving Peter. 6. Raising the Widow's Son. 7. Healing the Issue of Blood. 8. Raising the Daughter of Jairus. 9. Healing Simon's Mother-in-Law. 10. Feeding the Five Thousand. In the N. aisle are—11. The Miracle of the Woman Made Straight. 12. Christ Healing the Dropsy on the Sabbath. 13. Healing the Ten Lepers. 14. Healing the Blind. 15. Driving out the Money-Changers. 16. The Woman taken in Adultery. 17. Christ Restoring the Sick of the Palsy. 18. Healing the Blind and Lame. 19. Mary Magdalene Wiping His Feet. 20. Christ Healing the Centurion's Son.

"It only remains to mention the mosaics at the W. end of the church. Over the door are the Virgin and Child between the archangels Michael and Gabriel. The scene to the right depicts S. Castrese, the tutelar saint of Monreale, casting out a devil, and walking on the waves in a storm; that to the left, a miracle of the saints, Cassio and Casto, who, when led out to martyrdom, caused a heathen temple to fall and crush the idolaters. In the scene below the window, the same saints are depicted cast to the lions, which fawn upon them and lick their feet.

"Stepping now into the choir, you see on the soffits of the great arches which surround it half-lengths of Enoch, Noah, Melchisedec, and twenty-three of the progenitors of Jesus Christ from Abraham to Achaz, all in circular medallions. The head of Noah is a restoration of 1526. The royal arms of Sicily next it were inserted in 1811. Over the arches which separate the tribune from the chancel-aisles are the figures of twelve prophets, each with a scroll, containing a prophecy of the coming of the

Messiah. Between these figures and over the arch of the tribune is the Annunciation, the Virgin standing in one spandril and the archangel in the other.

"The second class of subjects, or those relating to the life of our Saviour, commences within the choir. In the upper band, between the windows, are twelve scenes, viz. :—1. Zachariah Struck Dumb. 2. The Jews Amazed at his Dumbness. 3. The Annunciation. 4. The Visitation. 5. Joseph Reposing. 6, 7. The Nativity, in two compartments. 8. The Announcement to the Shepherds. 9. The Star in the East. 10. The Adoration of the Magi. 11. Herod's Decree. 12. The Slaughter of the Innocents. In the lower band are six scenes, one in each spandril, viz. :—1. Joseph's Dream. 2. The Flight into Egypt. 3. The Presentation. 4. The Dispute with the Doctors. 5. The Miracle at Cana in Galilee. 6. The Baptism of Christ. All the scenes on the N. wall of the choir, save that last mentioned, are restorations.

"The chronological series is now carried into the S. aisle, from which it runs into the N. aisle; then back again into the S. transept, terminating in the N. transept. But to finish with the choir, we have over the royal throne a curious scene representing William II. crowned by Jesus Christ, who is seated on His throne with angels hovering above Him. The Norman prince appears in the same *dalmatica* which King Roger wears in the similar mosaic in the Martorana. These scenes are probably intended to express that the Sicilian monarchs derived their authority, not from the Pope, but from God alone. For it is well known that Sicily was never a fief of the Church, and it was the proud boast of her sovereigns that Rome possessed no temporal authority over the island, though the pontiffs often endeavoured to exercise such power. On the wall, above the archbishop's throne, King William is represented offering his church to the Virgin. It may be observed that the prince approaches her in an attitude of profound reverence, while he stands erect before the Saviour.

"From the vault of the central apse, a colossal half-length of our Saviour holding an open book, and with His right hand raised in benediction, dominates the whole church, riveting the eye at the moment of entering, and from its vast size and solemn expression, impressing

the mind with reverential awe. He is styled ὁ πατριάρχης. Beneath him, the Virgin, with the Child on her lap, sits on a throne between the archangels Gabriel and Michael, and full-length figures of the Apostles, six on either hand. In the lowest band are twelve similar figures of saints and martyrs; and in the soffit of the arch above are the four archangels and as many seraphim.

"In the vault of the apse to the right sits a gigantic figure of St. Peter blessing the faithful. Over the apse is represented the delivery of that saint from prison, and on the walls of this chancel-aisle are other scenes illustrative of well-known events in his life, including the traditional fall of Simon Magus from the sky, to which he had been carried by two devils.

"Entering the S. transept, you see over the eastern arch the Martyrdom of St. Peter, crucified with his head downwards. This transept contains scenes in the life of our Saviour; His three temptations by the Devil; the Pool of Bethesda; Christ healing the man born blind; talking with the Woman of Samaria; the Transfiguration; the Resurrection of Lazarus; the Disciples fetching the Ass; Christ entering Jerusalem on it; the Last Supper; Christ washing His Disciples' feet; the Agony in the Garden; the Betrayal; Jesus led before Pilate; and Pilate's wife warning him not to shed the blood of a just man.

"The N. apse contains a gigantic figure of St. Paul, also in the attitude of benediction; and this chancel-aisle is covered with scenes from his life, his martyrdom being pictured above the E. arch in the transept. He is represented bald, with a black beard, whereas St. Peter is depicted with a hoary head. The subjects in the N. transept are the Passion, Death, and Resurrection of Our Lord, viz.:—Christ led to His Cross; the Crucifixion; the Deposition; the Entombment; the Resurrection; the Empty Sepulchre; Christ and Mary Magdalene in the Garden; the Journey to Emmaus; Christ eating with the two Disciples; the latter recalling His words, and telling them to the rest; the Incredulity of Thomas; the Miraculous Draught of Fish; the Ascension; and the Day of Pentecost.

"The spandrels and soffits of the arches, and all spare spaces on the walls, are covered with angels, saints, martyrs, prophets, and kings, in full or half-length, too

numerous to specify. Many of the saints are peculiar to the Greek calendar. 'These figures are always represented according to a determinate form, motionless, in grave and majestic attitudes, and arrayed so as to leave no portion of their body exposed. Their costumes in every case mark the various rank each held in the world, or in the hierarchy of saints. The martyrs and confessors, as well as the virgin-saints, bear tokens of the degree of nobility each had during life, distinguishable by the borders of their robes, of gold mixed with colour, like the *laticlavi*, which among the ancient Romans were indicative of dignity. The bishops without mitres, a distinction in the Oriental Church only accorded to the patriarch of Alexandria, and without rings and gloves, not in use in the East; the archangels arrayed in the *chiton*; the storied pictures without perspective; the dry and inanimate figures; the mountains and trees represented according to the conventional manner of the Byzantines,—are all so many proofs that the mosaics of this basilica derived their art undoubtedly from the Greeks of the low empire, and that they worked constantly according to a conventional and unvarying type,'—*Serradifalco*. Yet in spite of all the conventionality, stiffness, and dryness of design in these mosaics, there is often much dignity and expression, and sometimes even vigorous movement in the figures; and how much they are in advance of Italian art, not only of the same age, but even of the following century, is proved by a comparison of them with the paintings of those periods."

Adjoining the Cathedral of *Monreale* is the

Benedictine Monastery. The present building is modern, but the Cloister, which dates from the 12th century, is almost perfect. The columns of the arcades are decorated and plain alternately, the capitals being splendidly carved, and out of two hundred no two alike.

From *Monreale* a steep bridle path leads to **San Martino** ($3\frac{1}{2}$ miles), the suppressed Benedictine Monastery founded by Gregory the Great in the 6th century. The handsome entrance hall, the church refectory containing a few paintings and frescoes, together with the superb views well repay a visit. The descent to Palermo is made by the valley of *Boccadifalco* to *La Rocca*, thence by train or other conveyance to town.

Another excursion to be undertaken is to

Monte Pellegrino (2,065 feet), a fine mass of rock, only accessible on the side facing *Palermo*. In a cavern were discovered, in 1624, the bones of Sta. Rosalia; the cavern is now a chapel. Fine views are obtained from the summit, and the return to *Palermo* may be made by

La Favorita, a Royal Villa in the Chinese style, the grounds and park being open to the public, free on Sunday and Thursday, other days by permission. **Acquasanta** (large handsome hotel), a village frequented for sea bathing, and the beautiful **Villa Belmonte**, on the slopes of Monte Pellegrino, can be reached by tramway from the Piazza Marina, leaving *Palermo* every ten minutes.

At *Santa Flavia*, a station ten miles on the main line to *Calania*, an interesting excursion may be made to

Solento, or **Soluntum**, a ruined city dating from 600 B.C. Leaving the station and crossing the line to the right will be seen a red house containing some antiquities, where a guide to the ruins of Soluntum may be obtained. The original town was a Phœnician colony, and near the station of Santa Flavia Phœnician tombs were discovered in 1864, but the ruins at Soluntum are of the Roman period. The ancient paved causeway and the internal plans of some of the houses of the streets built at right angles are worthy of notice. In 1825 the peasantry at work brought to light the colossal statue of Jupiter, and other antiquities. On the east slope of the hill, Greek vases and coins have been discovered, and although there is not much to be seen to repay antiquarian research, the visit is to be recommended.

From Soluntum a walk of about 3 miles leads to the *Villa Vulgarnera* at **Bagheria**, where train can be taken for *Palermo*.

EXCURSION TO THE RUINS OF SEGESTA AND SELINUNTE.

Mr. Hans von Pernull, Corso Vittorio Emanuele, 93, Palermo (Cook's correspondent), organises weekly excursions to Segesta, Selinunte (and on to Trapani) by special trains, including lectures in situ, return tickets, carriage hire, and hotel accommodation. During the season Conducted Tours are organised to Cefalù, Girgenti, etc., also Circular Tours to suit the convenience of travellers, to all parts of the Island, at greatly reduced rates.

To make this excursion requires an absence of one night and two days from *Palermo*, but the visitor will be well

repaid by seeing some of the grandest and most remarkable ruins of Europe.

It is necessary to take the early train from the Central Station, which runs from *Palermo* to *Trapani*, stopping at the station of *Castellammare del Golfo*, 45½ miles from *Palermo*, where carriages, horses or mules can be obtained for the ride to *Segesta*, about 5 miles.

Segesta is one of the oldest towns in Sicily, and hundreds of years before it became a Greek settlement was an Elymian colony. After undergoing numerous disasters at the hands of the Carthaginians and of the tyrant Agathocles, who massacred the inhabitants and carried off their treasures, the town invited the Romans to their aid, and the original name of Egesta was changed to Segesta.

The **Temple**, situated on a hill, is a well-preserved specimen of Doric architecture, but was never finished. The thirty-six columns are unfluted.

The **Theatre** in the Acropolis, which is hewn in the rock, is 600 feet in circumference, the diameter of the stage being 90 feet, and of the orchestra, 53 feet. Some of the seats are furnished with backs. The mountain and sea-view from the temple is superb.

After visiting the magnificent ruins of the Temple, the Theatre, etc., return to Castellammare or to *Alcarno-Calatafini*, and proceed by train to *Castelvetrano* (23 miles) to sleep. Next morning proceed by carriage (8 miles) to

Selinunte. Differing from the ruins of *Segesta*, those of *Selinunte*, because hardly a column is standing, lie in vast heaps on either side of a stream (*Gorgo di Colone*). Nine ruined Temples may be visited, and returning to *Castelvetrano*, the journey back to *Palermo* can be accomplished by about 4 p.m. It is advisable to make all necessary arrangements for food and carriages at hotels for this excursion before leaving *Palermo*.

Selinunte was founded as *Selinus* in 628 by colonists from *Megara Hyblaea* under Pammilus. The Acropolis was built on a hill near the sea, and on the opposite hill the construction of temples was not completed when Hannibal Gigson in 409 destroyed the town. No grander ruins of Greek temples can be seen anywhere in Europe. On the E. hill there are no remains of any kind, except those of three large temples, the last of which being 370 feet long, 176 feet wide, with columns 53 feet high. This, one

of the largest Grecian Temples, was left unfinished. Some of the antiquities found at Selinus, including the famous **Metopes** of the 5th and 6th centuries B.C., are on view in the Museum in Palermo (Sala di Selinunte). There is a small Museum at the Grammar School, Castelvetro.

A visit to the quarries of Selinus (Selinunte) can be made by carriage from Castelvetro in 3 hours. Here may be traced the various processes of quarrying the stone employed in the building of the great temples alluded to above.

PALERMO OR CASTELVETRANO TO TRAPANI.

After visiting Segesta and Selinunte, the traveller who is not returning to Palermo before seeing the Western part of the Island will take train at Castelvetro for **Mazzara, Marsala, and Trapani.**

Near the first station, *Campobello*, are the ancient quarries whence the stone was taken for the building of the temples, and which are in the same state now as when the work was interrupted B.C. 409. Passing *S. Nicola*, the river *Delia* is crossed to **Mazzara**, a town of 13,000 inhabitants, surrounded by a quadrangular wall 30 feet high, defended at intervals by square towers. The ancient **Mazzara**, like **Selinus**, was also destroyed by Hannibal, B.C. 409. To the S. of **Mazzara** the Arabs landed in 827, but did not succeed in their intention of conquering the island. In the Archbishop's Palace, and in the house of Conte Burgio are some large Arabic majolica vases. The **Cathedral** contains three ancient sarcophagi.

Traversing a wide moor, the train enters a district richly cultivated, especially with the vine, to *Bambina*, and so on in a few miles to the important commercial town of

Marsala, 38,000 inhabitants, with a world-wide reputation for its excellent Marsala wine, of which several qualities are made to suit the taste and consumption of the various nationalities to which it is exported. The principal firms are *Ingham, Woodhouse, Florio*, who kindly admit visitors to their interesting establishments on the shore. The present town is modern, containing little of interest. Outside the town, near the *Porta Nuova*, a bust of Garibaldi marks the spot where he landed on May 11, 1860, with his

famous thousand volunteers, who, after a victory at *Calatafini*, stormed Palermo on May 27th. In a few weeks he conquered the entire island, and on October 21, 1860, Sicily joined the new kingdom of Italy.

Marsala occupies the site of the ancient *Lilybæum*, the principal fortress of the Carthaginians in Sicily, which successfully resisted the siege by Pyrrhus in 279 B.C. Later under the Romans *Lilybæum* became a very fine city and the seat of government for a large part of Sicily. Tombs and burial caves are found of Phœnician, Byzantine and Christian origin, and near the *Porta di Trapani* is a portion of the ancient wall.

From Marsala to Trapani the railway passes along the sea coast in sight of the islands of *S. Pantaleo*, the ancient Phœnician emporium of **Motye**, destroyed in B.C. 397 by Dionysius with 80,000 men and 700 vessels, *Isola Grande*, and others. After stations *Spagnuola*, *Ragallisi*, and *Marausa*, the *Birgi* is crossed, to the spot where, on December 1, 1299, was fought one of the great battles arising out of the wars after the Sicilian Vespers, when Philip of Anjou was made prisoner. Beyond *Paceco*, through vegetable gardens and near extensive salt works, the train skirts the Monte *S. Guiliano* to

Trapani, the ancient *Drepana*, a prosperous town, with good harbour, some handsome buildings, and a population of 38,000. As the ancient seaport of *Eryx*, Drepana was the scene of conflicts and sieges between the Carthaginians and Romans. Anchises is represented by Virgil as having died here, and Æneas as establishing games to the memory of his father.

The **Lyceum** contains a picture gallery and a natural history collection. Admission, $\frac{1}{2}$ fr., Tuesday, Thursday, and Saturday, 1-2 p.m.

The **Cathedral**, besides some fine choir stalls, carved, and a crucifixion by Van Dyck, has no particular feature.

The Church of *S. Agostino*, of *St Maria di Gesù*, and the *Madonna della Luce*, may be visited if time permits.

An omnibus runs from the harbour to the centre of the town every 10 minutes, and carriages are to be found at the station. Agreeable walks may be taken, but the principal excursion, which should on no account be omitted, is to

Monte San Giuliano, which can be easily accomplished, riding and walking, there and back in a good half-day. This isolated mountain (2,465 feet) was in ancient times the *Eryx* of antiquity, a sister colony of Segesta. On its summit is a small town, gradually decreasing in population, whose women are noted for their beauty. The **Cathedral** was substantially restored in 1865, and from the **Castle**, now used as a prison, a splendid panoramic view is unfolded. The towers, converted into a residence by Baron Agostino Pepopli, contain a good collection of antiquities. On the summit was formerly a shrine of *Venus Erycina*, a deity worshipped by all the people of the Mediterranean; but few remains of the temple of Venus exist.

From Trapani it is necessary for the traveller to retrace his steps by the same railway route, if returning to Palermo; but if so minded he can leave the train at **Castelvetrano** (see p. 405), and proceed by diligence along a new road in 19 hours to **Girgenti**, or by carriage (two days) by previous arrangement with Mr. Hans von Pernull, Palermo. Leaving Castelvetrano, the route lies through badly cultivated district, 24 miles, to **Sciacca**, a large town of 24,000 inhabitants on the coast, near which is the isolated chalk cone of **Monte S. Calogero** (hot sulphur and salt springs, and vapour baths). From Sciacca to Girgenti, 40 miles, the principal places are *Callabellotta* (splendid views), *Ribera* (where Crispi was born, 1819), *Montallegro*, to **Porto Empedocle**, thence five miles by train to **Girgenti**. The journey is very fatiguing, but it affords an opportunity of visiting a little-frequented part of Sicily, and in quiet times, when no brigands are about, is a very interesting drive.

PALMERO TO GIRGENTI AND PORTO EMPEDOCLE

(90 miles).

Proceeding from the Central Station at Palermo by the main line, the train runs to *Bagheria*, *S. Flavia* (p. 403), *Allavilla*, *S. Nicola*, *Termini Imerese*.

Every Wednesday, at 9.55 a.m., an express train with restaurant car runs from Palermo to Girgenti, 4½ hours; and from Girgenti to Palermo, every Friday at 7 p.m. Other facilities are contemplated.

Termini, founded in 407 by the Carthaginians, afterwards became a flourishing city under the Romans. It is now one of the most prosperous small towns in Sicily,

with a population of 23,000. The ruins of a Roman basilica and of an amphitheatre have been excavated ; and the remains of a Roman aqueduct are worthy of being visited. There are hot mineral springs at Termini, containing Epsom salts and iron, a well-conducted bathing establishment, and a good hotel. The Museum contains Greek and Roman antiquities, vases, sculptures, and old Sicilian paintings. Several excursions can be made in the district, notably to *Caccamo* and *Monte San Calogero* (4,085 feet). From Termini the line continues near the coast until, crossing the *Fiume Torto*, it turns inland to *Corda* and *Montemaggiore* to

Roccapalumba, junction for Catania. Crossing the watershed, and through tunnels, the train proceeds to *Lercara*, *Castromuro* (ruins of an ancient town), *Cammarata* (ascent of Monte Gemini (5,200 feet, one of the highest mountains in Sicily), *Aquaviva-Platani*, *Sutera*, *Campofranco*, and then through a rocky defile ascends the valley to *Comilini* to **Aragona Caldare**, junction for Catania, and near the mud-volcano of **Maccalubi** (4 miles), guides at the station. The next station is

Girgenti (Hotel des Temples) (population, 25,000) ; the seat of a Bishop, Prefecture, and carries on a large trade in sulphur. The ancient city was 10 miles in circumference, with a population of 200,000. It was called *Acragas* by the Greeks, and *Agrigentum* by the Romans. It was the last city of importance built by the Greeks in Sicily, 582 B.C. It became the principal seat of trade with the Carthaginians and, becoming immensely rich, was captured by Hannibal and Himilco, and by the latter of these generals the temples were burnt down and the treasures of the city carried off to Carthage. In the first Punic War the city was besieged by the Romans and eventually taken, falling finally into their hands during the second Punic War, from which time it gradually sank into insignificance.

Visitors wishing to explore the city minutely must spend two or three days in doing so ; those who are satisfied with seeing the principal ruins in one day must drive to them as follows :—

- (1) The **Convent of San Nicola**.
- (2) The **Temple of Concord**, the most complete Doric temple extant, except it may be the **Theseum** at Athens.

(3) The **Temple of Juno Lacinia**, 480 B.C., situated on the verge of a precipice.

(4) The **Temple of Hercules**, opposite the Temple of Jupiter.

(5) The **Temple of Jupiter**, 480 B.C.

In the modern town the **Cathedral** (completely modernised), with its wonderful acoustic properties, the **Museum**, the **Biblioteca Lucchesiana**, the **Catacombs**, and other buildings may be visited if time permits.

From the public garden called the **Villa Garibaldi**, past the prison (formerly a Capuchin monastery), a road leads to the

Rupe Atenea (Rock of Athena), where excavations have been made, without success, in search of a Temple of Athena. Admission to the summit (1,150 feet) 50 c. Below the rock a band plays frequently in the **Passeggiata**.

Post and Telegraph Office, Via Atenea.

British Vice-Consul, Mr. E. A. Oates.

American Consular Agent, Sig. Ciotta.

Carriages. From the station to the Via Atenea, 3 or 4 persons, 2 fr.; to the Hotel des Temples, 3 fr.; to the ruins, 3-4 hours, 5-7 fr. **Guide**, 5 fr. a day.

Porto Empedocle, the seaport of Girgenti, is a busy little place of 10,500 inhabitants, five miles from Girgenti, doing a large business in the export of sulphur.

From Girgenti the traveller can proceed by train to Syracuse (p. 417), going as far as **Canicatti** junction, thence turning to the south to **Licata**, and along the south coast to Terranova, Vittoria, Ragusa, Modica, Spaccaforro, Noto, Siracusa. A special train with restaurant car runs between Girgenti and Siracusa in ten hours, leaving Girgenti at 9.52 a.m. Thursdays, and Syracuse at 8.45 a.m. Fridays.

Catania.—If after visiting Girgenti the traveller proceeds to *Catania*, he will go by rail to **Canicatti**, junction for *Licata* and *Syracuse*, thence to

Caltanissetta, a town of 40,000 inhabitants, on a hill; Monastery of *Badia di Spirito*, and mud volcano, near which are some of the largest sulphur mines in Sicily. Caltanissetta being the centre of the valuable sulphur industry. The next station is

S. Caterina, where the line from Girgenti joins the line from Palermo, the station being six miles from the

town at **Xirbi**. Passing *Imera* and *Villarosa*, the train rises over a mountainous district by tunnels and viaducts to

Castrogiovanni, a fortified town of 25,000 inhabitants on the plain of a hill. This, the ancient Enna, or Henna, was founded by Syracuse, B.C. 664, and during centuries was subject to fierce struggles with the Carthaginians, Romans, Saracens, Arabs, and Normans.

The view from the old citadel (La Rocca) is one of the grandest and most extensive in Sicily. There is little else to attract the visitor. The Cathedral, founded in 1307, contains valuable antiquities in the treasury; the Castle was built by Frederick II. of Aragon.

A carriage drive of about two hours leads to the **Lago Pergusa**, whence Pluto is said to have carried away Proserpine.

Leaving Castrogiovanni, the journey is continued to *Leonforte*, *Calcanuova-Centuripi* (7 miles from the station), *Gerbini*, **Bicocca** (junction for Syracuse and Palermo), and **Catania**.

CATANIA

[Hotel—see Appendix]

(population 146,000) is a town of broad and open streets, four of which join at the **Piazza del Duomo**. The houses are spacious, the hotels large and good; furnished apartments may be procured at moderate rents; the restaurants are fairly good; the inhabitants generally are civil and affable; the climate in winter is affected by the snow-fields of Mount Etna, and by frequent N.E. winds, but on the whole is a favourite winter resort for invalids, while the sanitary condition of the town is excellent and the drinking water good. The summer heat is very great, and thus, although the winter temperature is lower, its average annual temperature is 4° higher than that of *Palermo*. The town is about 5 miles in circumference, the newer part having an air of commercial prosperity. The chief exports are sulphur, wheat, wine, oranges, lemons, almonds, oil, linseed, cotton, and skins. Several millions of francs have been expended in constructing a new harbour, which is now convenient, safe, and one of the most commercial harbours in Sicily. There is much wealth amongst the

nobility, the palaces destroyed by earthquakes, etc., having been frequently re-erected. There are no ancient edifices above ground, but many Greek or Roman remains have been partially disinterred from the accumulation of lava. Amongst these may be noticed the **Græco-Roman Theatre**, **Roman Odeum**, **Amphitheatre**, **Baths**, **Tombs**, etc. The best relics found in these excavations are, with other curiosities, in the **Biscari Museum**, but it is difficult to obtain permission to see them.

The ancient *Catana* was founded about 729 by Chalcidians, and became very flourishing. Later on, in 408, Dionysius conquered the town and made slaves of its inhabitants. In 396 *Catana* was taken by the Carthaginians, and soon after came into the possession of the Romans, becoming very populous and prosperous. After being plundered by the Saracens, it was conquered by the Normans, and in 1169 destroyed by an earthquake. Restored in the next century, it again flourished under the Aragon dynasty, and in 1448 the first Sicilian university was founded. On 8th March, 1669, a terrible eruption of Mount Etna occurred, when a stream of lava, 14 miles long and 30 feet broad, flowed past the town into the sea, filling up the harbour. In 1693 a destructive earthquake again destroyed the district, and the present town has been completed since that date.

PRINCIPAL SIGHTS.

The **Cathedral** (of which, owing to earthquakes, etc., only the apses and east transept remain of the original edifice, commenced by Roger I. in 1091) contains **monuments** of the **Aragonese Princes**, and the **Relics of Sant' Agatha**, martyred A.D. 252. These relics are carried in procession on the occasion of the saint's festival, in February. A **Statue of Sant' Agatha**, in silver, is covered with jewels and precious stones given by wealthy families. The **Golden Crown** is said to have been presented by Richard Cœur de Lion, on his way to the Holy Land.

Near the second pillar to the right is the Tomb of Bellini, who was born in Catania.

In the Sacristy is a fine fresco, The Eruption of 1669, by *Mignemi*.

Fountain of the Elephant.—From a large basin rises a square pedestal, with reliefs representing the streams Simeto and Amenano as river-gods. On this stands an elephant of lava, smaller than life, with tusks of white

marble, bearing an octagonal obelisk of red granite, nearly 12 feet high, covered with hieroglyphics. The obelisk is undoubtedly Egyptian.

In the Via del Teatro is the

Græco-Roman Theatre, mostly underground. The Roman portion, stage, orchestra, etc., was erected on the Greek foundations. The adjoining **Odeum**, which was used for musical performances, is of Roman origin.

The University, founded by Alfonso of Aragon, 1445, is the most celebrated in Sicily. It has 1,000 students, a valuable library of 80,000 volumes, and a large collection of shells. Men of great learning and eminence have passed through the University.

The suppressed **Benedictine Monastery of S. Nicola**, on high ground in the upper part of the city, is a splendid and extensive edifice, with a fine, spacious **church**, remarkably powerful **organ**. Here is the **Museo Comunale**, open daily, 9-4; small fee. The rooms contain collections of bronzes, antiquities, vases, arms, and marble works. The Library contains 50,000 volumes and a few hundred manuscripts. The **garden** is a delightful spot, with superb views of Etna, etc. The **Observatory** is under the charge of the director of the observatory on Mount Etna.

The **Church of Santo Carcere**, with its fine Greek-Norman portal; the **Amenanus**, flowing under the lava of 1669, which may be reached from the Strada delle Botte d'Acqua.

Near the railway is the

Carmelite Church, underneath which is a Roman Bath in a good state of preservation, showing the heating apparatus, a warm bath, a steam bath, a tepid bath, and dressing rooms. Close by, between the beds of lava, a spring of water rises from a subterranean river.

The best views of Mount Etna and the district are from the tower of S. Nicola and from the Giardino Publico (Bellini Gardens), a well-laid-out and carefully kept open space, where frequent concerts are given in the afternoons or evenings according to the season.

In the Piazza Bellini is the Bellini Theatre, the largest in Sicily, with accommodation for 3,000 spectators.

Near the harbour is a pleasant public garden called the Flora della Marina, or Villa Pacini.

Railways.—Central Station, near the Via. Messina.

Three stations of the Etna Circular Line, viz., Siculo, Porto, and Borgo-Catania.

Post and Telegraph Office.—Via Manzoni, near the University.

British Vice-Consul.—Mr. A. W. Elford.

American Consul.—Mr. A. Heingartner.

American Vice-Consul.—Mr. Jacob Ritter.

Electric Tramway.—Through the principal thoroughfares.

Cabs.—One horse, 40 c. a simple course, one to three persons, luggage extra; per hour, 1 fr. 30 c.; with two horses, 2 fr. 30 c. per hour.

Excursion.—See p. 415.

Steamers.—Once a week to Syracuse; four times a week to Messina; once a week to Athens. (See time-tables.)

ETNA.

As a matter of course, the mighty Etna is an all-absorbing topic in Catania, and from hence the ascent is effected. A moonlight night in the autumn (July to September) is the best time.

The excursion may be performed in about twenty hours. Information respecting guides, mules, provisions, etc., may be obtained at the office of the Italian Alpine Club at Catania, Via Lincoln, 197; or of the superintendent of Guides; or of the director of the Alpine Club.

From Catania to Nicolosi is a drive of $2\frac{1}{2}$ hours. It is usual to leave **Nicolosi** about 7.30 p.m., and proceed by mules (with provisions, etc.) to the **Osservatorio** (9,650 feet), on the site of the former **Casa Inglese**, where rooms are reserved for tourists, and thence in the morning on foot to the summit to see the sun rise, getting back to Nicolosi about noon next day. It is easier, but, of course, more expensive, to leave Catania very early, and Nicolosi about 9 a.m., reaching the summit in time to view the sun set, and then return to the Casa Inglese and spend the night. The cone is again ascended in the morning, to see the sun rise, and the return journey to Catania is accomplished by the evening.

Mount Etna covers a nearly circular district, about 100 miles in circumference. It is 10,742 feet high, but does not appear so, the slope being so gradual. All this region

is volcanic, interspersed with lava streams, the more recent black and rugged, the ancient ones decomposing and more or less covered with vegetation. The traveller to the summit must be prepared to meet a torrid; temperate, and frigid temperature on his journey, and he will also pass through three distinct zones as regards vegetation, etc. The other district, rising from the sea to the base of the mountain, is very fertile; then comes the Bosco, or wooded region, with dense forests or scattered groups of chestnuts, ilex, oak, or sometimes pine, many of the trees attaining an enormous growth. Just below the Bosco are 180 small cones, which anywhere else would be themselves respectable mountains; note, for instance, **Monte Rosso**, above Nicolosi. Above the Bosco comes a third region of dreary desolation, consisting of scoræ and ashes, and for a considerable period of the year covered with snow.

The view from the summit is of vast extent, and has been the theme of descriptions innumerable. 50,000 square miles of land and sea form the vast encircling prospect, and the effects of light and shade at sunrise and sunset are truly marvellous.

The cold on the summit is at all seasons intense. In the height of summer, when the thermometer stands at 90° or higher at Catania, it will fall to 35° at the Casa Inglese, and to 28° on the summit. Such sudden variations of temperature cannot but be trying; and travellers will act wisely in providing themselves with an extra scarf or shawl.

On returning from the summit, after remounting at the Casa Inglese it is usual to make a *détour* to visit the black rock-bound gulf, $4\frac{1}{2}$ miles wide, called the **Val di Bovè**, with two cones of the 1852 eruption, and the Torre del Filosofo, said to have been the observatory of Empedocles, probably an erection of Hadrian's.

There are authentic records of 79 eruptions; the first occurred in the time of Pythagoras, but there are no details of its effects; the second is mentioned by Thucydides, in 477 B.C.; the most noted were in B.C. 396, 126 B.C.; A.D. 1169, 1329, 1537, 1669, and 1693.

The eruption of 1693 was most disastrous. On 9th January, Etna began to vomit smoke and flames. In the night a violent earthquake did much damage to Catania, killing some of the citizens. The next day, after fearful subterra-

nean rumblings, came another terrific shock, accompanied by an explosion and an oscillation so violent that no man could keep his feet. In an instant Catania was a heap of ruins, beneath which lay buried 18,000 of its inhabitants. The same shock destroyed in a moment fifty cities and towns, and shattered many others in various parts of Sicily; and no less than 60,000 persons lost their lives.

During the last century some twenty eruptions have taken place, the most important and violent being those of 1812, 1819, 1840, 1852, 1865, 1868, 1869, 1874, 1879, 1883, 1886, 1891, 1892.

An important eruption took place on the 26th May, 1879. It began suddenly with unusual violence and noise, but was of short duration, for on the 7th June the volcano had returned to its usual state. It occurred simultaneously on opposite sides of the mountains, S.S.W. above Biancavilla, and N.N.E. above Randozzo and Castiglione, in the direction of Mojo.

On the Biancavilla side the length of the lava stream did not exceed 1 mile, and the damage was inconsiderable; but towards Mojo the lava spread for a distance of 7 miles.

In March, 1883, there was a severe shock of earthquake, which left a wide fissure on the S. side of the mountain. Much consternation was felt in the villages round Etna, but the volcano showed no further signs of eruption.

In May, 1886, showers of ashes and dense clouds of steam were emitted from the central cone, and after a violent earthquake a new crater was formed, about $4\frac{1}{2}$ miles north of Nicolosi, to which village the lava flowed to within a few hundred yards.

The eruption of 1891 was very violent, but not so disastrous to property as the eruption of July 9, 1892, as in the former case the lava flowed over the district that had been destroyed on former occasions.

Travellers who do not ascend Mount Etna are recommended to make an excursion to **Monte Rosso** (3,140 feet), about 3 hours there and back, from Nicolosi, where arrangements can be made with the *Capo Guida* for guides and mules.

From Catania an interesting **Tour of the Mountain** may be made, either by road or rail, as follows:—

To **Paterno**, through Misterbianco, and past the feudal towers of Motta, the road gradually ascends amidst luxuriant vegetation ; groves of orange, olive, almond, citron, etc., are continuous. At Paterno, the castle with its Norman keep is conspicuous. Another similar keep is seen at **Aderno**, where also is the immense nunnery of S. Lucia, founded by Roger in 1157. Hence to **Bronte**, a desolate road, through volcanic surroundings (crossing the streams of six dated eruptions), skirts the more abrupt western slopes of Etna. Some estates here belong to the descendants of Lord Nelson and Bronte, whose Italian title is now little remembered. From Bronte the road along the N. side of Etna passes through extensive oak and chestnut forests to **Randazzo**. The churches, ducal palace, town hall, and some other buildings in this town may be noticed in passing. The next stage is **Linguaglossa**, from whence, in $3\frac{1}{2}$ hours, the craters of 1865 may be visited (mule $7\frac{1}{2}$ to 8 fr., attendant $1\frac{1}{2}$ fr.). From Linguaglossa, through **Piedimonte** to **Giarre** by train to join the main line, or if by carriage to **Giardini**, the road is the old military way traversed by Himileo, 396, Timoleon, 344, and Charles V., 1534. The route by road and by the **Ferrovia Circumetnea** is precisely the same.

CATANIA TO SYRACUSE.

By rail, 54 miles, 3 hours ; by steamboat, twice weekly, 4 hours. Through the rich and fertile Piano di Catania, the principal grain and cotton district of Sicily, the railway passes to *Bicocca* (junction for Girgenti and Palermo) ; thence to *Passo Martino* ; cross the Simeto and Gurnalunga, which unite to form the Giarretta. Station, *Valsavoia*. The largest lake in Sicily (10 to 14 miles circumference, according to the season) is next approached. This is the **Biviere di Lentini**, in winter the resort of water-fowl, and consequently of sportsmen ; in summer a fertile source of malaria. **Lentini**, a town of 11,000 inhabitants, near the site of the ancient *Leontinoi*, of Greek, Roman, and Saracenic fame. Cross the Lionardo and reach *Agnone*, and afterwards *Brucoli*. Following the coast, we next arrive at **Augusta**, till lately *Agosta*, which was built by Frederick II. on site of ancient *Xiphonia*. It is a fortified town with a good harbour. Here De Kuyler was defeated

by Duqu  sne in 1676, and died at Syracuse of his wounds. We now skirt the Megarean Bay, anciently bordered with towns. To the west lies **Mellili**, once famous for the Hyblean honey praised in classic poetry. At this town the festival of St. Sebastian, on May 1st and 2nd, attracts vast numbers. The next station is *Priolo*. Torre del Marcello, of doubtful origin, is $1\frac{1}{2}$ mile distant. Skirting the Trogilus (the Bay occupied by the fleet of Marcellus), we arrive at the station of *Siracusa*, $\frac{3}{4}$ mile from the town.

SYRACUSE

[Hotel—see Appendix].

This city was, at the period of its greatest prosperity, 21 miles in circumference, with a population of 500,000. It is now a town of about 32,000 inhabitants, confined to its earliest limits on the island Ortygia. It was founded by Corinthians in 734 B.C. under Archias, probably on the site of an earlier Ph  nician colony. Its Greek, Carthaginian, Roman, and Medi  val history are replete with stirring details. Here Archimedes was killed by a Roman soldier, and here St. Paul spent three days during his journey to Rome.

In **Modern Syracuse** the **Cathedral** is partly formed from an ancient Doric temple, probably of Diana.

The **Museum**, opposite the entrance to the Cathedral (open daily 9 to 3, admission 1 fr.), contains a valuable collection recently enlarged and arranged, including sarcophagi, reliefs, Greek sculptures, vases, bronze, bone, coral, and glass objects, a marble Venus, a colossal Head of Zeno, an Esculapius, etc., amongst the sculptures. There are also various vases and terra-cottas, a bronze head of Medusa, etc., etc. One room (usually locked) contains a valuable collection of Greek coins and some pictures. Catalogue 1 fr. 25 c. The **Library**, to the north of the Cathedral (9,000 vols. and a few MSS.), is open daily from 10 to 12.

The **Fountain of Arethusa** (the reputed scene of the celebrated metamorphosis), the ruins of the **Temple of Diana**, and various other relics must also be seen.

The **Harbour** is very spacious, but there is little commerce. **Steamers** run to *Catania* and *Messina* on

Wednesday, 2 p.m. ; to *Malta* daily (except Monday) at 4.30 p.m., 8 hours ; returning from *Malta* 4.30 a.m. To *Tripoli*, calling at *Malla*, Monday evening ; to *Girgenti*, *Trapani*, and *Palermo* on Sunday midnight. Almost all the foreign trade is with *Malla*.

RAILWAY.—Station one mile from the town.

CABS.—From railway to the town, one horse, 75 c. ; two horses, 1 fr. 10 c. Hotel omnibus 1 fr., luggage extra. Cabs per course in town, 40 c. with one horse, 70 c. two horses. Per hour, 1½ fr. or 2 fr. ; per day, 7 fr. or 12 fr. ; more at the hotels.

BOATS.—Various, consult tariff.

GUIDES.—5 fr. per day.

BRITISH VICE-CONSUL.—Mr. Joseph Lobb.

POST AND TELEGRAPH OFFICE.—Via Roma.

The *climale* is as mild and delightful as that of any town in Sicily.

Syracuse is noted for its wine, *Muscato* and *Isola Bianco* ; also for its fish, *Palomito*, *Rivello*, etc.

To make the entire tour of *Syracuse* would require two or three days, but the principal sights can be visited by carriage in one day, with a good guide.

ANCIENT SYRACUSE

was situated on the mainland north of the modern town, and consisted of five distinct parts, four of these being surrounded by a wall constructed of immense blocks of stone, and completed about the year 380. No traces of houses remain, but numerous wells exist, and the city was provided with two aqueducts, starting from the mountains. In the western portion it contains an

Amphitheatre (closed), a Roman structure of the time of Augustus, measuring 230 feet by 130 feet.

The **Latomia del Paradiso**, an ancient quarry, one of many from the stone of which the city was built ; also the celebrated **Ear of Dionysius**, a tapering grotto, shaped like an S, with remarkable echoes, said to have been constructed by the tyrant whose name it bears, in order to listen to his prisoners' conversation.

The **Ara** (649 feet by 75 feet) is probably the noted Altar of Hiero II., where the annual sacrifice of 450 oxen took place in memory of the expulsion of Thrasybulus.

The **Greek Theatre** is the third largest known, erected in the 5th century B.C. It is 492 feet in diameter, and has numerous interesting inscriptions. The hill on which the theatre stands commands a remarkable sea and land view. A **Nymphæum** is close by, and divergent from it is the **Street of Tombs**, rock-hewn, like the theatre.

The **Fort of Euryalus**, with its four massive towers and deep fosses, etc., is at the west extremity of the city, at the highest point of the ancient Epipolæ. Many other objects of antiquarian interest are pointed out by the guides.

The eastern portion of the ancient city is chiefly the **Achradina**; it is best approached by boat across the small harbour. The caverns on the coast of the Achradina are visited by boat in calm weather ($1\frac{1}{2}$ –2 fr.). Fragments of the ancient fortifications are numerous.

Santa Lucia is a church, marking the site of the saint's martyrdom.

S. Giovanni, founded 1182, has a crypt, in which it is said St. Paul preached. In the adjacent extensive **Catacombs** were found many Christian frescoes and inscriptions.

The **Latomia Casale** contains a flower-garden, laid out by order of the Marchese Casale.

The **Latomia de' Cappucini**, so named from the adjacent monastery, is the most remarkable of the huge quarries alluded to above; here thousands of Athenians toiled in dreary captivity.

The **Vale of the Anapo**, with its papyrus plants 20 feet in height, and its innumerable water-fowl, forms a pleasant excursion. From the Marina at Syracuse to the mouth of the Anapo by boat (1 fr.), to the Fountain of Cyane (5 fr.) (4 hours). This is the source of one branch of the Anapo, and is the traditionary site of the Metamorphose of the Nymph whose name it bears. Not far from the river is seen a hill on which are the shafts of two columns—all that now remains of the celebrated temple of Zeus Olympius. Here was a statue of the god (by *Gelon*), stolen by the rapacious Verres, having been previously deprived of its robe of gold by Dionysius.

CATANIA TO TAORMINA AND MESSINA.

From Catania the traveller to Taormina proceeds by the main **Palermo Catania to Messina** railway as far as

Giardini, 29 miles, through lava fields on one side, and the blue Mediterranean on the other. Two or three considerable towns are passed. Near station *Aci Castello* are the seven huge masses of basalt and limestone, called the **Scogli de' Ciclopi**, or Faraglioni, being the rocks which blind Polyphemus hurled at Ulysses, projecting wildly from the sea, and overlooked by the **Castle of Aci**, on a huge volcanic cliff.

Aci Reale stands in a commanding position on seven streams of lava, 550 feet above the sea. The locality is the scene of the stories of Acis, Galatea, and Polyphemus. Aci Reale has a population of 34,000 souls, and has become a very favourite health resort since the Grand Hotel has been constructed. The climate is very mild. A large and elegant Thermal establishment is connected with the hotel, from the garden of which there are good views of Mount Etna and the coast. Pleasant excursions can be undertaken in every direction, and the district is full of geological interest.

Giarre ($\frac{3}{4}$ mile from the station) has nearly 26,000 inhabitants, and the streets are paved with lava. The remains of the celebrated chestnut-tree, "di Cento Cavalli," are at S. Alfio, five miles up the Etna slopes. The 1865 craters may be visited from hence in five hours, but it is easier from Linguaglossa.

Circular railway round the west side of Mount Etna to Catania, 68 miles, 6-7 hours, an interesting excursion for those who do not make the ascent of Mount Etna, the line passing over the highest cultivated districts of the mountain (see p. 416).

Mascali is in a district of great richness, producing fruit, grain, and wine in abundance. On the promontory to the east the first Greek settlement in Italy, *Naxos*, was built, in 735 B.C., one year before *Syracuse*.

At station *Calababiano* we encounter the steam of lava that broke forth in B.C. 396, and forced Himilco and his army to round Mount Etna on their way to *Syracuse*.

Giardini, a small fishing village, where Garibaldi embarked for Calabria in 1860, is the station for

TAORMINA

[Hotels—see Appendix],

a small town standing on an abrupt hill 650 feet above the

railway. It may be reached by a good winding road (3 miles) by carriage, for which the price should be settled in advance, and should not exceed 2 or 3 fr. for two or three persons each way, or by the post omnibus, 1 fr. each way. Luggage can be left at the station, if the traveller is not remaining at Taormina.

In and about *Taormina* (ancient Tauromenium), once one of the most celebrated of Sicilian cities, are many ancient and mediæval remains, and much charming scenery. It is surrounded by a Saracenic wall, has numerous churches and many mansions of feudal times. But the great attraction of *Taormina* is the magnificent ruined

Theatre, the largest in Sicily, and the only one in Europe that retains its "scena" in any state of preservation. Fee to the custodian, 1 fr. The Theatre, situated in the east of the town on a plateau 700 feet above the sea-level, which is of Greek origin, shows signs of Roman modification, and has been partially restored at various times, but it is still one of the best existing examples of a Greek theatre. The plan is a semicircle; the external diameter is 357 feet, the orchestra is 126 feet long by 54 deep. But the great feature is the "scena," which, as regards its state of preservation, is unsurpassed by any ancient theatre in Europe. It is a thick wall of brickwork, with three gates, the central, or "royal gate," being much larger than the side, or "stranger gates."

There is a small collection of antiquities on the upper storey, for visiting which and the theatre there is no fixed charge, but the guardian is satisfied with a moderate gratuity.

The view from the Theatre is the finest in Sicily. "No one who has seen the sun rise from this glorious spot can ever forget it. Almost at our feet was the immense expanse of murmuring sea; below, the beautiful sweep of the theatre, and the broken arches of the proscenium, overhung by tremendous rocks, half covered with tufts of cactus, the town upon its beetling precipice, the winding shore all the way from Syracuse to Messina, with the stupendous mass of Etna towering above everything besides."—*Pictures of Sicily*.

"It is certainly one of the finest views in the world, and one of which words, and even the pencil, can impart but a

faint idea. The ruins of a Greek theatre, with a sea amethyst seen through its broken arches, might suffice of itself; but then comes Etna beyond, displaying the whole of its magnificent flank, and sweeping down to the ocean. Bits of the town, an old fortress above, a sugarloaf village beyond, with various peaks and heights more or less distant, fill up a scene which is rendered doubly enchanting by the atmosphere, and the sun that reveals it so distinctly and so brilliantly. Turn round, as you stand in the upper row of seats, and you have the mountains and the coast all the way to Messina—a combination sufficient of itself to make the reputation of any other place. Nothing can surpass Taormina.”—*G. Knight*.

Visitors not pressed for time should visit the **Gothic Palace Corvaia** in the Piazza V. Emanuele; the **Church of S. Caterina**; a small **Theatre** excavated in 1894; a **Roman Naumachia**, and the **Cathedral**. An excursion, without guide, may be recommended to

Mola, a village commanding superb views, 2,030 feet above the sea. Time required, three hours. With this may be combined the ascent of **Monte Venere** (2,840 feet).

Returning from Taormina to the railway station (*Giar-dini*) the express train proceeds in about an hour to

MESSINA

[Hotel—see Appendix],

which can also be reached by train from Naples to Reggio *viâ* Battipaglia, etc., 13-20 hours (see p. 383); or by steamer in about 17 hours from Naples, and in 13 hours from Palermo. Passing the volcanic cone of Stromboli, we round the once dreaded Faro, with whirling Charybdis and frowning Scylla, anchor in the middle of the busiest harbour in Italy, and land in small boats ($\frac{1}{2}$ -1 fr.) at the Sanità. Porter thence to the Dogana and hotel (1 fr.).

The spacious **harbour** is surrounded by the well-built town; four principal streets running parallel to the Marina, with other streets crossing them. Earthquake, war, plague, and cholera, etc., have often ravaged Messina, but it is now a flourishing town of over 80,000 inhabitants, or 140,000, including the 48 suburban villages.

The principal exports are oranges and lemons (100,000 tons yearly), wine, olive oil, and silk.

These calamities, however, have rendered the town signally devoid of relics of antiquity. Nothing Greek or Saracenic remains.

Steamers run between *Messina* and *Reggio* twice each way daily, morning and afternoon; to *Alexandria*, to *Naples*, *Genoa*, *Marseilles*, to *Brindisi* and *Venice*, to the *Piræus*; to *Palermo*, *Catania*, *Syracuse*, and *Malta* at fixed times, as advertised.

By the railway from *Messina* to *Catania* and *Palermo*, or by the coast railway from *Messina* to *Palermo*, and the various branch lines, there is frequent communication with *Messina* and all parts of the island of *Sicily*.

Messina is the seat of an Archbishop and of a University, is admirably situated just within the Straits, and is surrounded with vineyards, olive groves, orchards, and gardens. Part of the coast between *Messina* and *Catania* is exceedingly beautiful, and is thought to rival the famous Genoese Riviera. Lofty mountains descend to the sea, leaving a narrow rim of richly-cultivated plain, sprinkled with towns and villages; while a broad margin of white sand runs along the shore, and masses of rock have fallen into the transparent water.

The climate of *Messina* is healthy, the constant movement of the air bringing coolness in summer; it is also temperate in winter, but the cold wind blowing through the straits must be guarded against, and it is not to be recommended for consumptive or rheumatic patients. The mean temperature in spring is about 60° Fahr.; in summer, 80°; in autumn, 70°; and in winter, 55°.

Messina is a very agreeable place of residence for a few weeks—handsome streets, good hotels with moderate charges, theatre, clubs, tramways, English church, fine points of view, and a civil population. In addition to the excursions mentioned below a visit to *Taormina*, returning to *Messina* the same day, can very conveniently be made by travellers who are not intending to stay more than a night or two in *Taormina*, and who have not secured rooms there. In this way travellers make sure of their own comfortable rooms in *Messina*, instead of having to put up with anything that may offer during the crowded season at *Taormina*. An express train leaves *Messina* at

9.45 a.m., due at Giardini, the station for Taormina, at 10.50 a.m.; returning from Giardini at 4.45 p.m., due at Messina at 5.43 p.m. (*Time-table subject to alteration.*)

Messina was founded in B.C. 730 by Cumæan pirates, and in 493 was taken by the Greeks and called Messana. The town was destroyed by the Carthaginians in 396, and rebuilt by Dionysius. Timoleon defeated the Carthaginians, but later the victory of Hannibal, about 269, led to the Romans being applied to, and hence arose the First Punic War. Augustus established a colony in 36, and Messina became second only in importance to Syracuse. The town was taken by the Saracens in A.D. 843, by the Normans in 1090, was besieged by Richard Cœur de Lion in 1189, and by Charles of Anjou in 1282, but retained its independence for several centuries. The Emperor Charles V. and his son, Don John of Austria, protected the town 1550-72. Quarrels arose, French aid was asked and given, but did not succeed; disaster upon disaster ensued. Wars, plagues, earthquake, cholera, carried off a large proportion of the population, and caused the ruin of Messina, from which it has steadily recovered since the advent of Garibaldi in 1860.

PRINCIPAL BUILDINGS AND SIGHTS.

The **Cathedral**, or la Matrice, is of mixed style; it was commenced in 1098, completed by Roger II., and damaged by fire and earthquake at various times. The interior was modernised in 1682, and in 1783 an earthquake destroyed the Campanile, and in 1863 the Choir was rebuilt, so that there remains little of the original building. Twenty-six granite columns from a Temple of Neptune adorn the curious and picturesque west front.

The High Altar has cost millions of francs; it is very rich, but not in good taste. It holds the celebrated letter from the Virgin Mary to the Messinese, since proved a 16th-century forgery of Constantine Lascaris. There are some pictures and monuments, not of great importance, and sarcophagi. The mosaics in the Apses date from 1333. The Treasury is rich in goldsmith's work. The fountain of Montorsoli (1647-51) in front of the Cathedral is very graceful; it has statues of the Nile, Tiber, etc., and *bas-reliefs*.

S. Maria dei Catalani is the oldest Norman church in Messina. It was preceded by a mosque, and before that by a Greek temple on the same site.

S. Francesco d' Assisi, founded in 1251, burnt down in 1854, now restored. Behind the High Altar is an ancient Sarcophagus of interest, and a few good sculptures.

The **Monastery of S. Gregorio** has a church noticeable for its gorgeous decorations and fine pictures by *Antonello da Messina*, *Guercino*, *Riccio*, and others.

S. Maddalena is historically noteworthy as the scene of a fearful conflict between the Messinians and the soldiers of the King of Naples after his paternal bombardment of the town in 1848.

The **Palazzo Municipale** (Town Hall) is modern, by *Giacomo Minuloli*. Opposite are the Exchange and Post Office.

Teatro Vittorio Emanuele, with handsome sculptures by *Rosario Zagari*.

The **University**, in the street opposite the Cathedral, contains a **Library** of 35,000 volumes, with some 800 valuable MSS., and a **Natural History Collection**.

The **Museum** ($\frac{1}{2}$ -1 fr.), containing Greek inscriptions, sarcophagi, vases from Urbino, and a small picture gallery. These collections are open daily from 9 to 3 o'clock.

The **Campo Santo** is alone worth a visit to Messina; it is one of the finest in Italy, situate on a hill, with striking view. (Steam Tramway 5 times daily.)

The forts of **Castellacio** (N.) and **Gonzaga** (S.) date from 1540, but are now dismantled, and situated as they are, high above the town, afford fine points of view. Splendid views of Messina, Calabria, etc., can also be obtained from various points near the town, such as from the **Villa Rocca Guelfonia**, the **Monte dei Cappuccini**, or the **Eremitaggio di Trapani**; and a very interesting drive may be taken on the **Strada Militare** encircling the town, connecting the new fortifications. The highest peaks in the neighbourhood are **Monte Cicci** (1,995 feet), **Dinnamari** (3,707 feet), and the **Monte Antennamare** (3,705 feet).

Several agreeable short excursions can be made to the **Faro** (steam tramway six times a day), by carriage to the

Telegrafo, and other places in the neighbourhood, as well as to Reggio, Palmi, Monte S. Elia, etc., on the opposite coast.

English Church.—11, Via Seconda del Gran Priorato.

Sailors' Room.—165, Corso Vittorio Emanuele.

British Consul.—Mr. G. C. Lascelles, Via Porta Realbusso.

American Consul.—Mr. C. M. Caughy, on the Marina.

Physicians.—Dr. Cammareri, Dr. Gabbi, both speak English.

Clubs and Reading Rooms.—Casino della Borsa and Circolo Nuovo.

Post Office.

Telegraph Office. } Near the Palazzo del Municipio.

Cab.—Within the town, one horse, 50 c.; two horses, 1 fr. To the station, 75 c. and 1 fr. 50 c. By the hour, 1 fr. 80 c., and 1 fr. 10 c. each succeeding hour.

Steam Tramway to Faro; to Barcellona; the Campo Santo, and Giampiglieri.

Omnibuses traverse the town, and run to the station; fares 15 c. and 20 c.

Theatres.—Teatro Vittorio Emanuele. Teatro della Munizione.

PALERMO TO MESSINA BY THE COAST.

(144 miles Railway, in 5½ to 8 hours.)

In the express train there is a drawing-room car; supplement, 6 fr. 40 c. Train de luxe once a week to Messina and Naples, leaving Palermo at 10.20 a.m., on Tuesdays; supplement, 8 fr. 20 c. to Messina, 24 fr. to Naples (Restaurant car). Steamers from Palermo to Messina three or four times a week. (Time tables and fares subject to alteration.)

From Palermo to Termini, see p. 407.

For some distance after leaving Termini the route is dreary and uninteresting until arriving at *Buonfornello*, where are the ruins of a Doric Temple. Then crossing the *Fiume*, along the valley to *Campofelice* and *Roccella*, the view is bounded by lofty mountains, S. Salvatore (6,265 feet), the *Pizzo Antenna* (6,480 feet), as far as *Lascari*, where the district is more cultivated, to

Cefalù, a thriving, dirty town of 14,000 inhabitants, chiefly engaged in the sardine and other fishing industries.

From the Norman Castle a grand view of the coast and mountains will repay a visit. The **Cathedral**, with its massive *façade* and two large towers of four storeys, is a splendid specimen of Norman architecture. Fine cloisters adjoin the church.

Then a number of unimportant stations are passed—*Castelbuono, Pollina, Tusa, S. Stefano di Camastra, Caronia* (surrounded by the largest underwood forest in Sicily), through groves of oleander, to *S. Fratello Acquedolci, S. Agata di Militello, S. Marco d'Alunzio, Zapulla* (ruins of a mediæval palace), *Naso Capo d'Orlando* (great naval battle, July, 1299), *Brolo-Ficarra, Piraino S. Angelo, Gioiosa Mare, S. Giorgio, Patti Marina*, and

Patti, finely situated on a hill, population 10,000. Modernised Cathedral, where Adelasia, mother of King Roger, is interred. Large monasteries. Lovely *château* on the *Scala* belonging to the wealthy barons of Sciacca.

Crossing rivers, and passing through the *Capo Tindaro* (ancient Tyndaris, founded by Dionysius I. in 396, remains of a theatre, and other ruins, mosaic pavements, stalactite grotto), the railway traverses a fertile plain to *Oliveri, Falcone, Castroreale, Castroreale Bagni* (sulphur and chalybeate baths) over numerous torrents to

Barcellona, a prosperous town with sulphur baths, much frequented from May to September. Pretty suburb of Pozzo di Gotto. Population 21,000. Through valuable vineyards, the next station is

Milazzo (ancient Mylæ, founded B.C. 716), an important little town, with a good harbour, and extensive tunny fisheries. British and American Consular Agents. Charming drive $4\frac{1}{2}$ miles to the *Capo di Milazzo*. Mail steamer daily at 7.30 a.m. to **Lipari**.

The line still continues for some miles along the coast, past several small stations to *Saponara*, where it turns to the right up the *Gullo* valley to

Gesso, a small town long held by the Saracens. From Gesso a delightful walk or drive of about twelve miles can be taken to Messina, crossing the Neptunian Mountains, with superb views from the summit (1,750 feet). Travellers preferring to remain in the train pass through a long tunnel in the mountain and soon arrive at

Messina (see p. 422).

Lipari Islands (see p. 428).

THE LIPARI ISLANDS.

A visit to the Lipari Islands can be made from Messina in three days. The entire group is composed of seven islands and ten small islands of submarine mountains, their entire population numbering about 18,000. These islands were said by the Greeks to be the abode of *Æolus*, ruler of the winds. They were inhabited in turn by the Athenians, Carthaginians, Romans, Saracens, Normans, Sicilians, and Neapolitans.

Lipari is the largest island of the group, over thirty miles in circumference, and very fertile; population of the chief town 4,000, of the whole island 5,500. The principal exports are wine, sulphur, oil, figs, capers, and currants. In the **Cathedral** and **Church of Addolorata** are paintings by *Alibrando*. The hot springs at San Calogero, temperature 126° Fahr., six miles from the landing-place, are noted.

Vulcano, with a huge smoking crater, formed by the volcanic cone of Monte Aria, 1,640 feet, can be visited by boat from Lipari.

Isola della Saline (boat from Lipari) is the chief source of Malmsey wine. Two volcanic cones rise to the height of about 3,000 feet. **Filicuri**, **Alicuri**, and the **Panaria** group offer no particular attractions. They are inhabited by a few fishermen and shepherds, and are almost entirely uncultivated.

Stromboli, the fabled seat of *Æolus*, was in the Middle Ages the supposed entrance to Purgatory. The volcano (3,022) is constantly active; the ejected stones, etc., mostly falling back into the crater.

Steamer to Lipari from Milazzo (*see p. 427*). There is only one tolerable inn at Lipari, and on the other islands the accommodation is of the scantiest. No food is provided on the steamers.

Steamer from Messina Sunday and Wednesday, 1 a.m., due at Lipari 6 a.m., and continuing to Isola della Saline, Panaria, and Stromboli.

TOURS IN SICILY, CONDUCTED OR INDEPENDENT,

Organised by **Mr. Hans von Pernull, 93, Corso Vittorio Emanuele, Palermo.** (Cook's Correspondent.)

Conducted Tour.—Visiting Palermo, Girgenti, Syracuse, Catania, Taormina, Messina, Palermo. First-class railway, ten days first-class hotels, and services of conductor, 240 fr. Second-class railway, first-class hotels, 220 fr. If the tour ends at Messina, 20 fr. less.

The same tour can be made by independent travellers, passengers being met at every town by Mr. Hans von Pernull's representative.

Guides, 18 fr. a day.

Independent Tours.

Palermo to Segesta and Return (one day). First-class rail, small one-horse vehicle, 19 fr. ; first-class rail, landau and two horses, 32 fr. ; second-class rail, landau and two horses, 28 fr. ; second-class rail, one horse vehicle, 15 fr.

Fares for two, three, or four passengers travelling together to be obtained on application.

On Thursdays, special first-class only, with archaeological lecture *in situ* by Mr. Pernull, 28 fr.

Palermo, Segesta, Selinunte, Palermo (two days). First-class railway, carriages, one day hotel, 51 fr. ; second-class railway, carriages, one day hotel, 46 fr.

Fares for two and more passengers on application. Guide advisable, 16 fr. per day, plus second-class railway.

Palermo, Girgenti (Ancient Acragas), **Palermo** (two days). First-class railway, one day hotel, 57 fr. ; second-class railway, first-class hotel, 50 fr.

Fares for two or more passengers on application.

Courier, 16 fr. per day, plus second-class railway.

Excursions to Selinunte every Friday.

do. Cefalù, Tuesdays and Saturdays.

do. Trapani, Mount Etna, Lipari Islands, by arrangement.





FESTIVALS, PARDONS, FÊTES, FAIRS, ETC.

[Some time since, a good article in *Macmillan's Magazine* called attention to the want of a **Traveller's Calendar**, which should indicate the principal Festivals, etc., on the Continent of Europe. The present list is founded upon the data given in that article, and it is hoped it will be found useful. The Editor will feel much indebted to travellers who will kindly favour him with information of other events to add to the list.

Visitors to Brittany are recommended to arrive at the place, to secure accommodation, a day or two before the date of the Pardon, or Festival, as the pilgrims arrive the day before, and the ceremonies commence at daybreak.]

PLACE.	DATE.	DESCRIPTION.
Adelsberg	Whit - Monday	Peasants' Ball in the Caverns. Illuminated.
Aix - la - Cha - pelle	July 10-24	Exhibition of Relics in Cathedral every 7 years. Next Exhibition, 1909.
Alençon	Feb. 2	Great Horse Fair.
Amsterdam ...	Whitsun - week 2nd Monday in Sept.	The "Niederrheinische Musikfest." Festivities of the Kermesse commence, and continue for a fortnight.
Annecy (Savoy)	Jan. 29	Festival of St. Francis de Sales.
Antwerp	Sunday following Aug. 15	Kermesse, Procession of Giant in Rubens' Car. Carnival for three days preceding Ash-Wednesday.
Assisi	Aug. 1 and 2 ... Oct. 14	Grand Festivals. Festival of St. Francis.
Audièrne	3rd Sunday after Easter	Pardon.
Augsburg	April 10	Commencement of Fair, which continues for a fortnight.
Auray	Whitsuntide ... July 26	Pardon. Pardon of Ste. Anne.
Avellino	Whit - Sunday and Sept. 7	Pilgrimage to Monte Vergine. Popular Fêtes. At Mercogliano, dances of peasants (5 days).
Ste. Anne d'Auray	July 26	Pardon of Ste. Anne.
Bari (S. Italy) ...	May	S. Nicholas. Pilgrimage to shrine. Miraculous manna exuded.
Basle	Aug. 25	Commemoration of battle of St. Jacques.

PLACE.	DATE.	DESCRIPTION.
Batersalp (Switzerland)	July 25th or Sunday fol- lowing	Wrestling Matches.
Beaucaire	July	Great Fair. Is near Tarascon.
Belon (Pont Aven)	Sept. 3	Procession.
Bénodet	Trinity Sunday	Pardon.
Bergamo	Middle Aug. to middle Sept.	Fair.
Bernay	Passion Week	Horse Fair.
	July 8	Wool Fair.
Beuzec - Cap - Sizun	5th Sun. after Easter	Pardon.
Beuzec Conq	Last Sunday in Sept.	Pardon.
Binic	August 15	<i>Fête</i> , Notre Dame de la Cour.
Black Forest ..	End Aug., be- ginning Sept.	"Raft Parties" at Wildbad and elsewhere.
Bodilis	Ascension Day	Pardon.
Bologna	Dec. 3	<i>St. Francis Xavier. Fête.</i>
	Sat. before As- cension Day.	Picture of the Madonna di San Luca. Procession to the Cathed- ral.
	2nd, 3rd, 4th Sun. of June	Festa dell' Addobbo. Procession of children.
Bordeaux	March and Oc- tober	Fairs, lasting fifteen days.
Bra	Sept. 8	Pilgrimage to Sanctuary of Ma- donna dei Fiore.
Bremen	Nov. 6	Festival.
Bruges	1st Sun. in Lent	Great day of the Carnival.
	1st Sun. in May	Festival.
Brussels	Jan. 8	<i>Ste. Gudule.</i> Festival at Ste. Gudule.
	July 13 or Sun- day following	Procession of miraculous wafers in Ste. Gudule.
	Sept. 23	Requiem Mass in Ste. Gudule. <i>Fêtes de Septembre</i> from 23-26.
Bulat - Pesti - viln (near Guingamp)	Sept. 3	Pardon.
	Sept. 8	Pardon.
Caen	2nd Sun. after Easter	Great Fair, lasting a fortnight.
Camaret	1st Sun. after Trinity	Benediction of the Sea.
Cancello (S. Italy)	July 26	Annual Festival in honour of S. Paulinus, who invented church bells. Games, processions, etc.
Capri	May 14	Festival San Costanzo.
	Sept. 7 and 8	" Virgin Mary.
	Sept. 15	" Madonna della Libera.
Carantec	Whit - Monday	Pardon.
Carhaix	Nov. 2	Fair and Cattle Market.

PLACE.	DATE.	DESCRIPTION.
Carnac	Sept. 13	<i>Fête</i> and Benediction of Cattle.
	2nd Sunday in September	Pardon of St. Cornély.
Carnoet (near Quimperlé)	Whit - Monday Aug. 15	Pardon des Oiseaux. Pardon.
Catania (Sicily)	Feb. 3-5.....	Festival of Sta. Agata.
	Aug. 18-21 ...	" "
Châteauneuf	Last Sunday in July	Pardon.
Clohars	The Assump- tion, Aug. 15, and following Sunday	Pardon.
Coadry	1st Sun. after Trinity	Pardon.
Coadut	1st Sunday in Advent	" Pardon des Coqs."
Coat-e-Mal ...	3rd Sunday in August	Pardon.
Coire (Chur) ...	Ascension Day	Popular <i>Fêtes</i> .
Cologne .....	.....	Carnival for three days before Ash- Wednesday.
	Whitsun-week	The "Niederrheinische Musikfest."
Combrit	2nd Sunday in September	Pardon.
Concarneau ...	Whit - Monday	Pardon of St. Anne and Procession of Boats.
Coray	Whit - Sunday	Pardon.
Courtrai (Bel- gium)	.....	Carnival for three days before Ash- Wednesday.
Dinan	2nd Thursday in Lent	Great Fair, lasting fifteen days.
Dirinon	2nd Sun. after Trinity	Pardon.
	Last Sun. in July	Pardon.
Douarnenez ...	June 20	Procession. Fishing Fleets, and Sea blessed by the Clergy.
Echternach ...	Whit - Tuesday	Dancing and Jumping Procession to propitiate St. Vitus.
Einsiedeln .	Jan. 21	Festival of St. Meinrad.
(Switzerland)	Sept. 14	Festival of the Engel Weihe. Mass out of doors. Illuminations.
Engstlenalp (nr. Meiringen)	July 26 or Sun- day following	Wrestling Matches.
Ennetegg (in the Entlebuch)	Last Sunday in Aug., 1st Sun- day in Sept.	Wrestling Match.
Etretât	Ascension Day	After High Mass procession and Priests bless the Sea.
Falaise	Aug. 10-25.....	Horse Fair.
Florence	Easter Eve ...	Fireworks in Piazza del Duomo, "Lo scoppio del Carro."

PLACE.	DATE.	DESCRIPTION.
Florence	March 25	<i>Annunciation</i> . Festival at Annunziata Church.
	June 23	<i>Eve of St. John</i> . Races and Fireworks.
	" 24	<i>St. John Baptist</i> . High Mass in Duomo. Races. Illuminations.
	Aug. 10	<i>St. Lorenzo</i> . Festival in all Churches in Italy bearing his name.
	" 15	<i>Assumption of Virgin</i> . Musical Services. Decorations.
	Sept. 8	<i>Nativity of Virgin</i> . "Rificolone," and decoration of street altars. Carnival preceding Lent.
Folgoët, Le ...	The Assump- tion	Pardons, August 15 and 1st Sunday in September.
Gaberic	2nd Sunday in Sept.	Pardon.
Genazzano (Sabine Hills)	April 26	Pilgrimages.
Genoa	June 24	<i>St. John Baptist</i> . Relics carried in procession in Cathedral.
Genzano (near Albano)	Corpus Christi	Floral Festival--very picturesque.
Ghent	2nd Sun. in July	Festival. Kermesse.
Gouesnach ...	Sept. 25	Pardon of St. Cadou.
Gouezec	Whit-Thursday	Pardon.
Goulien	1st Sun. in July	Pardon.
Gourin	Last Sun. in Sept.	Pardon of St. Hervé. Offerings of Sheep.
Gratz	Aug. 12	Pilgrimage to Mariazell.
Gravina (S. Italy)	April 20	Great Fair.
Guerlescin ...	4th Sun. in July	Pardon.
Guern	Aug. 15	Pardon.
Guidel	1st Sun. in Oct.	Pardon.
Guiler	2nd Sun. in Aug.	Pardon.
Guingamp	Sat. before and 1st Sun. in July	Procession at night. Pardon of Notre Dame de Bon Secours.
Guipavas	1st Sun. in May	Pardon.
	Aug. 15	Pardon.
Guissény	3rd Sunday in Sept.	Pardon.
Hal (Belgium)...	Whit - Monday	Pilgrimages.
Hasselt	Aug., 1898, and every 7 years	Remarkable <i>Fête</i> . "Virga Jesse."
Kallbad	Aug. 10	Festival.
La Forêt	The two Sun- days follow- ing the <i>Fête</i> of Ste. Anne.	Pardon.
Lagonna	2nd Sunday in Sept.	Pardon.

PLACE.	DATE.	DESCRIPTION.
La Martyre (between Lan- divisiau and Landerneau)	2nd Sunday in July	Pardon. Horse Fair.
Lanbellec	2nd Sunday in Sept.	Pardon.
Landeleau	Whit - Monday	Pardon.
Landerneau ...	2nd Sun. in July	Pardon. (See St. Eloi.)
Landevarzec	Easter Tuesday	Pardon.
Landévennec	Ascension Day	Pardon.
Landrilec	1st Sun. in July	Pardon.
Laneufret	4th Sun. in Sept.	Pardon.
Langolen	2nd Sun. in Aug.	Pardon.
Lanhouarneau	Sunday after June 17	Pardon.
Lanriec	2nd Sunday in Sept.	Pardon.
Lanrivoaré ...	4th Sun. in Sept.	Pardon : Pilgrims visit Cemetery on their knees.
Larmor	June 24 and fol- lowing Sun.	Pardon, and Horse Races.
La Roche	4th Sun. in July	Pardon.
La Roche Meu- rice (nr. Lan- derneau)	Ascension Day	Pardon.
• Le Cloître	4th Sun. after Easter	Pardon.
Le Conquet (nr. Brest)	3rd Sunday in Sept.	Festival and Procession of Fishing Boats.
Le Faouet	Last Sunday in June	Pardon of Ste. Barbe.
Le Folgöet ...	Aug. 29	Horse Fair. Frequent Pilgrimages and Horse Fairs.
Leipsic	Jan. 1	Fair commences.
	Sept. 20	Fair.
	2nd Sun. after Easter	Great Fair begins. Lasts three weeks.
Le Légué	1st Sun. in Feb.	Fishing Fleet blessed by Bishop.
Lesneven .....	.....	Pilgrim resort of Le Folgöet.
Liege	Feb. 10	Musical Festival commemorating birth of Grétry.
Locarno	Sept. 8	Nativity of Virgin. Fair.
Locmaria en Plougoumelen	3rd Sunday in Sept.	Pardon
Locronan	2nd Sunday in July, 1905, and every 6th year	Pardon of St. Ronan.
	Last Sunday in Sept.	Petit Pardon of St. Ronan.
Loctudy	Sunday after May 11	Pardon.
	2nd Sun. in Aug.	Pardon.
Longuidec	2nd Sun. in July	Pardon.

PLACE.	DATE.	DESCRIPTION.
Loreto	Dec. 10	Great Festival at the "Holy House."
Lorient (Ile de Croix)	June 29	St. Peter. Blessing the Sardine Fishermen's Fleet.
Louvain	Feb. 9.....	<i>St. Apollonia</i> . Festival.
	May 26	Pilgrimages.
	2nd Sun. in July	Festival.
Lucerne	Sunday after Ascension	Festival at Tell's Chapel. Crowds in boats.
	Thurs. before Ash-Wed.	Quaint and curious procession.
Lugano	June and Sept.	Fair.
Lugo (near Ravenna)	Sept. 1-19	Fair.
Malines	July.....	Festival of the Guilds every five years. Next in 1909.
	1st Sun. in July	<i>St. Rombauld</i> . Festival.
Manfredonia (near Foggia)	May 8.....	Pilgrimage to Church of St. Michael.
Mantua	Aug. 15	<i>Assumption of Virgin</i> . Pilgrimage to Sta. Maria delle Grazie.
Marsala	Maundy Thurs.	Procession.
Marseilles	June 16	Festival of Sacred Heart, commemorating the staying of the plague, 1720.
	Aug. 15	<i>Assumption of the Virgin</i> . Procession of the silver statue.
Meilars	1st Sunday in July	Pardon.
Meiringen	1st Sunday in Aug.	Wrestling Matches at the Stadthalp, and on Aug. 10 at the Tannalp.
Mellili (Sicily)	1st and 2nd May	Processions. Festival of St. Sebastian.
Mespaul	June 24 and following Sun.	Pardon.
Messina	June 3.....	Festival of the Madonna della Lettera.
	Aug. 15	<i>Assumption of Virgin</i> . Festival of "La Vara."
Milan	May 3.....	<i>Invention of the Cross</i> . Procession through the city.
	Nov. 4.....	<i>San Carlo Borromeo</i> . Grand Fête. Carnival. Preceding Lent.
Moncalieri (near Turin)	Oct. 29. Nov. 14	Cattle Fair.
Montcontour	Whit - Monday	Pardon and Pilgrimage of St. Mathurin. Cattle touched by the reliquary of the Saint. Dancing during four days.
Monte Santangelo (near Manfredonia)	May 18	Festival of St. Michael.
Morlaix	June. Oct. ...	Races. Horse Fairs.

PLACE.	DATE.	DESCRIPTION.
Munich	Monday before Ash-Wed.	The "Metzersprung"—a curious performance.
	Good Friday...	Pergolesi's Stabat Mater at Jesuits' Church.
	Corpus Christi	Procession of Guilds. Open-air services.
Naples	1st Sun. in May	Liquefaction of Blood of St. Januarius.
	Sept. 19-26 ...	Liquefaction of Blood of St. Januarius. Great Festival.
	Dec. 16	Liquefaction of Blood of St. Januarius. Feast of his "Patrocinio."
	1st Sunday in June	Festival of the Constitution. Fireworks at Villa Nazionale.
	Aug. 15	<i>Assumption of Virgin.</i> Festival at Capodimonte.
		<i>Assumption of Virgin.</i> Pilgrimage to Massa Lubrense, near Sorrento.
	Ascension Day.	<i>Fêtes</i> at Scarfati and Carditello.
	Corpus Christi	Festival at Sta. Chiara. Parade of troops.
	Jan. 17.	Feste di St. Antonio Abate. Blessing of domestic animals.
	Sept. 7, 8	<i>Nativity of Virgin.</i> Festival of the Vergine de Piedegrotta. A variety of curious entertainments, including the Tarantella dance.
	Dec. 24	"Presepe" (<i>i.e.</i> , manger) in all churches and houses.
	Whit - Sunday	Festival of the Madonna on Monte Virgine near Avellino. Return of the Pilgrims on Whit-Monday.
	Whit - Monday	Festival at Shrine of Madonna dell' Arco.
	Easter Sunday	Pilgrimage to Antignano and Poggio Reale.
Nepomuk	May 16	Pilgrimage to birthplace of St. John Nepomuk (between Prague and Nuremberg).
Nivello (Belgium)	Whit - Monday	Procession.
Nola	July 26	Festival St. Paulinus. Procession.
Ober Ammergau	1st Sunday in June	And each succeeding Sunday till end of September. Passion Play. Every 10 years. Representation in 1910.
Ostend	Corpus Christi	Blessing the sea.
Padua	Jan. 17	<i>St. Anthony.</i> Festival.
Palermo	July 11-15	Festival of Sta. Rosalia. Cathedral illuminated on last day of festival.
	Sept. 4	Pilgrimage to Monte Pellegrino.
Paris	Jan. 1	<i>Circumcision.</i> General holiday. Display of étrennes.

PLACE.	DATE.	DESCRIPTION.
Paris	July 14	National <i>Fête</i> .
	Nov. 2	<i>All Souls</i> . Crowds visit Père la Chaise.
Penhars	Ascension Day	Pardon.
Penmarch	1st Sun. in July	Pardon of Ste. Nonna.
Penzé (near St. Pol de Léon)	Michaelmas ...	Marriage Fair.
Pesth	Aug. 20	Festival of St. Stephen of Hungary.
Pisa	June 16	Festival of "La Luminara." Once in three years.
Plébannalec ...	1st Sun. in Aug.	Pardon.
Pleyben	Trinity Sunday	Pardon.
	1st Sun. in Aug.	Horse Races.
Ploërmel	Whit - Tuesday and Sept. 8	Pardon and Pilgrimage of Notre Dame.
Plomodiern ...	Last Sunday in July	Pardon.
Ploneis	Whit - Monday	Pardon.
Plonéour	1st Sun. in July	Pardon.
	Aug. 15	Pardon.
Plonévez Porzay	2nd Sun. after Easter	Pardon.
	Last Sunday in July	Pardon.
Ploudalmezeau	1st Sun. in July	Pardon.
Plouedern	1st Sun. after Trinity	Pardon.
Plouescat	2nd Sunday in Sept.	Pardon.
Plougasnou ... (See St. Jean du Doigt)		
Plougastel	June 24, Aug. 15	Pardon of St. John. Fair of Singing Birds.
Plougastel - Daoulas	Easter Monday	Pardon.
Plougastel St. Germain	1st Sun. in July	Pardon.
Plougonnec ...	Ascension Day	Pardon.
Plougoumelen	1st Sun. in Aug.	Pardon.
Plougrescant (near Tréguier)	July 23	Tomb of St. Gonery, Pardon and Procession.
Plouider	Whit - Sunday	Pardon.
Ploujean	1st Sun. in June	Pardon.
Ploumelin	Sunday after Sept. 16	Pardon.
Ploumodiern	Last Sunday in Aug.	Pardon.
Plounevez - Lochrist	Sept. 14 and following Sun.	Pardon.
Plourhan	Monday of Pentecost	Pardon of St. Barnabé and Fair of Birds.

PLACE.	DATE.	DESCRIPTION.
Plouzane	1st Sun. after Trinity	Pardon.
Plozevet	2nd Sunday in Sept.	Pardon.
Plozevit	Trinity Sunday	Pardon.
Plumeliau	1st Sunday in Aug.	Pardon. Cattle blessed. Horse Fair.
Pointe du Van (near Troguer)	1st Sun. in July	Pardon of St. They.
Pont l'Abbé ...	Whit - Monday	Pardon des Enfants.
Porzay	2nd Sunday in Sept.	Pardon.
Pouldergat ...	4th Sun. in Aug.	Pardon.
Pouldreuzic ...	1st Sun. in Aug.	Pardon.
Prague	May 16-24.....	St. John Nepomuk. Grand Festival. Pilgrimages. Mass on great bridge.
	Sept. 28	Festival of St. Wenceslaus.
Primelin	Sun. before Mid-summer day	Pardon of St. Eugène.
Quemeneven	1st Sun. after Easter	Pardon.
	Aug. 15	Pardon.
Quimperlé (see Toulfouen)	Whit - Monday	Pardon des Oiseaux.
Rapallo	July 2-4	Festival of Madonna dell' Orto. Illumination of the coast.
Rigi	" 22	Pilgrimage to church on Rigi. Wrestling Matches.
	Aug. 5.....	Pilgrimage to Chapel Maria Zum Schnee, Klosterli.
	Sept. 6	" " " " " "
	Aug. 10	Wrestling Matches at Kaltbad.
Rome	[NOTE.—Many of the festivals have been altered, abandoned, or become irregular, since Rome has become the capital of Italy. Those marked with an asterisk are still observed with great pomp.]	
	Jan. 1	Circumcision. "Papal Chapel" (i.e., service at which the Pope is present) at the Sistine. Curious ceremony at Sta. Maria in Campitelli — drawing for patron saints.
	" 5	Fair of the Befano. St. Eustachio.
	" 6	Epiphany. Ara Coeli Church ; procession. Benediction with the Sante Bambino from top of steps. Services in various churches throughout octave.
	" 17	St. Anthony's Day. Blessing the beasts.
	" 18	Chair of St. Peter. Procession with Pope, in St. Peter's.

PLACE.	DATE.	DESCRIPTION.
Rome	Jan. 20	<i>St. Sebastian</i> . Festival at Sant' Andrea della Valle.
	" 21	* <i>St. Agnes</i> . Blessing the lambs, at Sta. Agnese fuori Mura.
	" 25	* <i>Conversion of St. Paul</i> . Exhibition of his chains at San Paolo.
	Feb. 1	* <i>St. Ignatius</i> . The interesting subterranean Church of San Clemente illuminated.
	" 2	<i>Purification</i> . Procession with candles in St. Peter's.
	March 9	<i>Sta. Francesca Romana</i> . <i>Fête</i> at the Tor de' Specchi.
	" 12	<i>St. Gregory</i> . Festival at S. Gregorio.
	" 19	<i>St. Joseph</i> . Festival of S. Giuseppe.
	" 25	* <i>Annunciation</i> . Papal Chapel. Procession of white mule. Sta. Maria sopra Minerva.
	April 23	<i>St. George</i> . Exhibition of relics. S. Giorgio in Velabro.
	" 25	* <i>St. Mark</i> . Procession from St. Mark's to St. Paul's.
	" 30	<i>St. Catherine</i> . Festival at the Minerva.
	May 3	* <i>Invention of the Cross</i> . Exhibition of relics at Sante Croce.
	" 26	* <i>St. Filippo Neri</i> . Papal Chapel, Chiesa Nuova. (The rooms occupied by the saint are open on this day.)
	June 24	* <i>St. John Baptist</i> . Papal Chapel at the Lateran. Fine musical service, and on previous evening.
	" 28	<i>Eve of St. Peter</i> . Papal Chapel, St. Peter's. Dome illuminated.
	" 29	* <i>St. Peter</i> . The Pope performs High Mass in St. Peter's. At Lateran exhibition of relics. Fireworks on Monte Pincio, etc. Throughout the octave the Mamertine Prisons are illuminated.
	" 30	<i>St. Ignatius Loyola</i> . Festival at the Gesù.
	Aug. 1	* <i>St. Peter's Chains</i> . Festival at S. Pietro in Vinculi.
	" 4	<i>St. Dominic</i> . <i>Fête</i> at the Minerva.
	" 5	<i>Sta. Maria ad Nives</i> . Cardinal's Chapel (<i>i.e.</i> , service at which the Cardinal is present) at Sta. Maria Maggiore. During the function white flowers are showered from the roof of the Borghese Chapel.

PLACE.	DATE.	DESCRIPTION.
Rome	Aug. 15	* <i>Assumption of the Virgin.</i> Sta. Maria Maggiore. High Mass, in presence of the Pope. Benediction from balcony.
	Sept. 8	* <i>Nativity of Virgin.</i> Papal Chapel at Sta. Maria del Popolo.
	1st Sunday in October	<i>Rosary Sunday.</i> Procession from the Minerva. <i>Fêtes</i> , etc., throughout the month on Sundays and Thursdays at Monte Testaccio.
	Nov. 1	* <i>All Saints.</i> Feast at S. Lorenzo. Curious scenes in the cemeteries throughout the octave.
	" 4	* <i>San Carlo Borromeo.</i> Papal Chapel at San Carlo in Corso.
	" 22	<i>Sta. Cecilia.</i> Festival at Sta. Cecilia. Illumination of Catacomb of St. Calixtus, where St. Cecilia was buried.
	" 23	* <i>St. Clemente.</i> Festival and illuminations, Subterranean Church of S. Clemente.
	Dec. 3	<i>St. Francis Xavier.</i> <i>Fête</i> at the Gesù.
	" 4	Military Mass at Sta. Maria Traspontina. <i>Fête</i> of artillerymen.
	" 8	<i>Immaculate Conception.</i> Papal Chapel in the Sistine.
	" 24	<i>Christmas Eve.</i> Procession of Holy crib in Sta. Maria Maggiore. Night services at Sistine, Vatican, etc.
	" 25	<i>Christmas Day.</i> Pope performs High Mass at St. Peter's. Festival of the "Presepe" at the Ara Coeli. Sermons by boys for ten subsequent days.
	" 26	<i>St. Stephen.</i> <i>Fête</i> , San Stefano Rotondo. "Te Deum" at the Gesù. Pope and Cardinals present.
	" 27	<i>St. John the Evangelist.</i> St. John Lateran.
	" 31	<i>St. Sylvester.</i> At his church, and "Te Deum" at the Gesù.
	Holy Week ...	Noble ladies wash the feet of pilgrims each evening at the Trinità dei Pellegrini. <i>Wednesday.</i> The "Tenebræ"—an interesting service, at which the lights are gradually extinguished while the story of the Passion is rehearsed. "Miserere" sung in the Sistine Chapel. Pope present.

PLACE.	DATE.	DESCRIPTION.
Rome	Holy Week ...	<i>Thursday.</i> Sistine Chapel, High Mass. Procession of the Pope to the Pauline Chapel, which is illuminated. St. Peter's — the Pope blesses the people from the balcony; washes the feet of thirteen priests; serves thirteen priests at table. "Tenebræ" and "Miserere" in Sistine. Illumination of the various chapels. <i>Good Friday.</i> "Tenebræ" and "Miserere." Adoration of relics in St. Peter's by the Pope. <i>Saturday.</i> Jews baptised in baptistery of Constantine. In the evening, service at St. Peter's.
	Easter Sunday	Pope borne to St. Peter's, where he celebrates Mass. Blowing of the silver trumpets. Benediction from balcony. Illumination of dome.
	Easter Monday	<i>Fêtes</i> , fireworks, etc.
	Carnival	Begins Saturday-week before Ash Wednesday, and continues till Shrove Tuesday. Masquerades and horse-racing daily. On the last evening, lighting and blowing out tapers.
	Ash Wednesday	Ashes are sprinkled on the heads of the Cardinals in St. Peter's. High Mass.
	3rd Sun. in Lent	Exhibition of relics at San Lorenzo.
	4th Monday in Lent	Feast of the Santa Quattro Incoronati at their Basilica.
	Palm Sunday...	The Pope carried round St. Peter's. Consecration of Palms.
	Rogation Days	Processions.
	Ascension Day	Papal Chapel at Lateran. Benediction by the Pope from the balcony.
	[The GREAT NATIONAL FESTAS, celebrated with music, illuminations, etc., etc., are—	
	1st Sun. in June	Celebration of the Constitution.
	Sept. 20	Anniversary of the Liberation of Rome. Processions, etc.
	Oct. 2	Anniversary of the Plebiscite. Etc., etc., etc.

[Every visitor should consult the Calendar, and also local authorities, as there is scarcely a day when there is not some ecclesiastical celebration of interest going forward somewhere in Rome.]

Roscoff Aug. 15 Pardon.

PLACE.	DATE.	DESCRIPTION.
Rosporden	2nd Sun. in July	Pardon.
Rumengol	March 25, Trin. Sun., Aug. 15, Sept. 8	Women and girls do penance for safety of their sailor husbands and fathers.
Runvarec en Pabu (near Guingamp)	1st Sunday in Sept.	Pardon, Country Dances, <i>Fête</i> of St. Loup.
Sachselsn	July 26	Wrestling Matches. (Sachselsn is near Sanden, on the Brunig, Switzerland.)
St. Briec	The day before the Races in July. Sept. 7 and 30	Fair. Fairs.
St. Carré (near Plouaret)	Middle June ...	Pardon lasting three days.
St. Divy	1st Sun. after the Ascension	Pardon.
St. Eloi (near Landerneau)	Ascension Day	Pardon of St. Eloi: horses led to mass.
St. Herbot (near Huelgoat)	June 7.....	Pardon and Fair.
St. Jean du Doigt (near Morlaix)	June 23, Sun. after	Pardon of St. John.
St. Jean Troilimon	3rd Sunday in Sept.	Pardon.
St. Molvan ...	1st Sun. in Oct.	Pardon.
St. Moritz (Switzerland)	Sept. 21	Illuminations.
	" 22	Festival and High Mass at Abbey of St. Moritz.
St. Nicodème in Plumeliau	1st Sun. in Aug.	Pardon. Cattle blessed. Horse Fair.
St. Nicolas des Eaux	1st Saturday in Aug.	Pardon of St. Nicodemus. Curious ceremony with cattle.
Ste. Anne d'Auray	July 26	Pardon of Ste. Anne.
Ste. Anne la Palue (7 miles from Douarnenez)	Last Sunday in August, and the preceding Saturday	Pardon.
Ste. Barbe (near Quimperlé)	Sundays.....	Various Pardons—that of the last Sunday in June, or the first Sunday after, or the Trinity the most important.
Salerno	Sept. 20-21 ...	Festival of St. Matthew, fireworks, and illuminations.
Scafati (near Pompeii)	Aug. 15	Festival. Madonna of the Bath.
Schopfheim (Switzerland)	June 20	Wrestling Matches.
	Sept. 20	" "
	1st Sun. in Oct.	" "

PLACE.	DATE.	DESCRIPTION.
Seealp (near Appenzel)	July 6	Or Sunday following that date. Wrestling Matches.
Sempach (near Lucerne)	„ 8	Commemoration of victory on battle-field.
Siena	April 30	<i>St. Catherine.</i> Festival.
	July 2 and Aug. 16	Processions and Horse Races (Il Palio).
Sinigaglia (S. Italy)	July.....	Great Fair.
Sizun (near Landerneau)	Last Sun. in July	Pardon of St. They.
Sorrento	Good Friday...	Procession.
	Aug. 15	<i>Fête</i> at S. Maria a Castello. Illumination of Positano.
		<i>Fête</i> at Massa Lubrense.
Spezet	Whit - Sunday	Pardon.
Spezia	Aug. 15	<i>Assumption of Virgin.</i> Festival at the Church of the Madonna di Soviore.
Stadtalp (near Meiringen)	1st Sun. in Aug.	Wrestling Match.
Stuttgart	Sept. 28	Volksfest at Cannstadt.
Tannalp (near Meiringen)	Aug. 10	Wrestling Match.
Taulé	Sept. 3	Pardon.
Tivoli	May 8.....	<i>S. Michele.</i> Festival.
Torre del Greco	June	Festival Dei Quattro Altari.
	Corpus Christi Day	Festival.
Toulfouen (near Quimperlé)	Whit - Monday	Pardon des Oiseaux. Dances in the Forest.
Trébabu	2nd Sun. after Trinity	Pardon.
Tréglonon	2nd Sun. in July	Pardon.
Trégoat	Sun. after Ascension Day	Pardon.
Tréguennec	1st Sun. after Trinity	Pardon.
Trégunc	3rd Sun. in Sept.	Pardon.
Trémeoc	1st Sun. after Easter	Pardon of Notre Dame de Ker-goat.
Tremorvézen in Nevez	2nd Sunday in Sept.	Pardon.
Trent (Trento)	June 26	Festival of S. Vigilius.
Trieste	Corpus Christi	Processions. Festivals.
Turin	Sept. 8	<i>Nativity of Virgin.</i> Festival on the Superga.
Uetliberg (Zürich)	Ascension Day	Children's <i>Fête</i> .
Vannes	1st Sun. in Sept.	Pardon of St. Vincent Ferrier.
Varallo (Lake of Orta)	Aug. 15	<i>Assumption of Virgin.</i> Pilgrimage to the Sacro Monte.

PLACE.	DATE.	DESCRIPTION.
Venice	April 25	<i>St. Mark's</i> . Grand Festival. [Festivals on all the Saints' Days, and a variety of <i>Fêtes</i> of local interest.]
Vernon	Sept. 8	Fair.
Vevey	August	<i>Fête</i> des Vignerons occasionally.
Vienna	May 1	Popular <i>Fête</i> in the Augarten.
	June 28	Pilgrims leave for Mariazell (reached from Brück on the Semmering Railway).
	July 6	Pilgrims return from Mariazell
	Sept. 4	<i>Sta. Rosalia</i> . Pilgrimage to Rosa- lien Chapel.
	„ 8	Public Holiday at Mariabrunn, a short distance from Vienna.
	Good Friday...	Holy Sepulchre in all the Churches.
	Easter Eve.....	Great Procession of the Court in Imperial Palace.
	Easter Monday	Pilgrimage to Antignano.
	Corpus Christi	Processions, Festivals, etc.
Vire (Normandy)	Aug. 10	<i>Fêtes</i> des Drapiers.
Vlaardingen (Holland)	June 14	Prayers for success of the herring fishery.
	„ 15	General Holiday. Fleet of herring boats sets sail.
Wengern Alp	1st Sun. in Aug.	Wrestling Match.
Ypres (Bel- gium)	1st Sun. in Aug.	Festival.



INDEX.

[The main references are printed in blacker type.]

A		PAGE		PAGE
Abbadia di Sassov...	...	49	Amiternum ...	213
Abellinum ...	...	368	Amorosi ...	219
Acciano ...	31	211	Amsanctus, Lake ...	217
Acerenza ...	...	367	Aracapri ...	358, 360
Acerra ...	...	206	Anagni ...	199
Aci Castello ...	...	420	Ancona ...	46
Aci Reale ...	...	420	to Foggia, Brindisi, and	
Acqua Acetosa ...	...	187	Otranto ...	369
Acqua Capona ...	...	304	to Naples ...	206 , 215
Acquasanta ...	...	403	to Rome ...	47
Acquaviva ...	...	377	Andria ...	370
Acragas ...	...	408	Angri ...	361
Acropolis, Cumæ ...	...	308	Antemne ...	189
Aderno ...	...	416	Antignano ...	292
Æmilia ...	...	66	Antignans ...	27
Agnone ...	...	416	Antium ...	197
Agri, The ...	...	380	Antrodiceo ...	214
Agropoli ...	...	384	Anzio ...	197
Alanno ...	...	110	Apice ...	217
Alatri ...	...	199	Appendix ...	<i>End of Book</i>
Albaccina ...	...	48	Approaches to Italy ...	9
Alban Mountains ...	31, 190		Apricena ...	215
Albano ...	...	191	Aquaviva Platani ...	408
Albegna ...	...	29	Aquila ...	209, 211
Alcano-Calatafimi ...	...	404	Aquino ...	200
Alenta, The ...	...	215	Aragona Caldare ...	408
Alessano ...	...	377	Archi Reggio ...	385
Alicuri ...	...	428	Arco Felice, The ...	399
Alsium ...	...	30	Arco ...	13
Altamura ...	...	377	Ardenza ...	27, 28
Altavilla ...	369, 407		Ardera ...	382
Amalfi ...	292, 357, 363		Arezzo ...	48, 49
Amantea ...	...	384	Badia di S. Fiora ...	52
Amendolara ...	...	380	Cathedral ...	50
Amendolea ...	...	382	Churches ...	51
Ametia ...	...	66	Palaces ...	51
			Petrarch's House ...	50
			Ariano ...	217

	PAGE
Ariccia	192
Arno Valley	49
Arpino, Cicero's Villa at	200
Asciano	29, 77
to Grosseto	77
Ascoli	209, 216, 367
Asinello, The	215
Aspromonte	385, 386
Aspromonte Mountains	382
Assergi	213
Assisi	60, 77
Churches	61
Frescoes of Giotto	62
Monastery of the Francis- cans	61
Astroni	295
Astura	198
Atella	219
Aterno, The	211
Atrani	363
Atri	210
Atri-Mutignano	210
Atrio del Cavallo	317
Attidium	48
Attagliano	81
Augusta	416
Avellino	368
Avenza	13
Avernus Lake	303, 309
Aversa	219
Avezzano	213
Axanum	215
Bacoli	304, 305
Badia di S. Spirito	211
Badolato	382
Baggage Insurance	2
Forwarding	2
Bagheria	403, 407
Bagnacavallo	33
Bagnana	385
Bagni di Tritoli	304
Bagnoli	293, 295
Bagnolo	377
Baiæ	291, 293, 304
Balvano	366
Bambina	405
Barbarona	81
Barcellona	427
Bari	367, 370, 372
to Taranto	377

	PAGE
Barletta	369, 373
Baronisi	368
Basento River	366
Valley of	366
Bassano di Sutri	81
Bastia	60
Battipaglia	365
Bay of Baïe	304
Chiaiolella	310
Lerici	13
Rapallo	11
Befli	211
Bel Caro, Castle of	76
Bella Muro	366
Benevento	215, 217, 369
Bevagna	49
Biancavilla	415
Bicoocca	410, 416
Biferno, The	215
Birgi, The	406
Bisceglie	371
Bitetto	377
Bitono	371
Bitonto	371
Biviere di Castelli, Lake of	416
Blancum ovum	382
Blue Grotto, Capri	360
Bocca d' Arno	22
Boccardifalco, Valley of	402
Bogliaso	11
Bologna	32
to Castel-Bolognese	32
to Imola	32
to Rome (by Ancona)	32
Bolsena	81
Bomurzo	81
Bonassola	12
Books on Italy	8
Borghetto	66
Boscereale	342, 354
Boua	382
Bovalino	382
Bovino	217
Bracciano	81, 106
Brancaleone	382
Briatico	385
Bridge of Augustus	40, 66
Brindisi	367, 369, 373
to Naples, <i>via</i> Taranto and Metaponto	383
to Otranto	376
to Taranto, Metaponto, and Reggio	379

	PAGE
Brolo-Ficarra ...	427
Bronte ...	416
Brucoli ...	416
Buccino ...	366
Bucine ...	49
Buffaloria ...	380
Buonalbergo ...	217
Buonfornello ...	426
Bussi ...	210

C

Caccamo ...	408
Cære ...	196
Caianello ...	203, 211
Caiazzo ...	219
Calabria ...	380
Calatabiano ...	420
Calatafimi ...	389, 392, 406
Calore Valley ...	217
Caltabellotta ...	407
Caltanissetta ...	409
Calvi ...	203
Camaldoli ...	291, 292
Cammarata ...	408
Camogli ...	11
Campagna Felice ...	203
Campagna, The ...	185
Campana ...	381
Campello ...	65
Campi Elyssii ...	307
Campiglia Marittima ...	29
Campobasso ...	215
Campobello ...	405
Campo d'Annibale ...	191
Campo di Giove, The ...	211
Campofelice ...	426
Campofranco ...	408
Campomarino ...	215
Campo Pericoli ...	213
Cancello ...	206, 307
Candela ...	216
Cangiani ...	292
Canicatti ...	389, 409
Cannæ ...	370
Cannitello ...	385
Cannole ...	377
Canosa ...	370
Capo Coroglio ...	295
Capo delle Colonne ...	382
Capo di Leuca ...	377
Capo di Milazzo ...	427
Capo di Sorrento ...	357

	PAGE
Capo Miseno ...	304, 306
Capo Spartivento ...	382
Capo Tindaro ...	427
Capranica ...	81
Capri ...	292, 357
Capua ...	203, 206
Carapella, The ...	360
Carceri di Nerone ...	305
Cariati ...	381
Caronia ...	427
Carotto ...	356
Carovigno ...	373
Carrara ...	13
Casa Baldi ...	196
Casa Inglese, Etna ...	413
Casalbordino ...	215
Casale dei Pazzi ...	180
Casalnuovo ...	206, 382
Casaluce ...	306
Casamari ...	199
Casamicciola ...	292, 309, 311
Case Bruciate ...	45
Caserta ...	205, 291
Casoria Afragola ...	219
Cassano ...	377, 380
Cassino ...	200
Castagneto ...	29
Castel Bolognese ...	32
to Ancona ...	38
to Ravenna ...	33
Castel d'Asso ...	81
del Monte ...	371
Fiorentino ...	52, 67, 216
Fusano ...	196, 197
Gandolfo ...	191
Planio ...	48
S. Angelo ...	214
S. Pietro ...	32, 195
Castelbuono ...	427
Castelfidardo ...	207
Castellammare ...	292, 354
del Golfo ...	404
Castellaneta ...	377
Castelli ...	210
Castello di S. Cataldo ...	376
Castelvetro ...	389, 404, 405
to Trapani ...	405
Castiglione ...	359, 415
Castle of Aci ...	420
Bel Caro ...	76
Castro ...	377
Castrocucco ...	366
Castrogiovanni ...	410

	PAGE		PAGE
Castronuovo	408	Città Ducale	214
Castoreale	427	Civita-Castellana	66
Catacombs of S. Generosa ...	190	Civita Lavinia	192
Catania	387, 409, 410 , 429	Civita Nuova	208
to Syracuse	410	Civita Vecchia	30
to Taormina and Mes-		to Rome	30
sina	419	Civitella del Tronto ...	209
Catanzaro	382 , 384	Clitumnus, Source of ...	65
Catanzaro Marina	382	Codola	368
Catenanuova-Centuripi ...	410	Colle	67
Catona	385	Colle Salvetti	29
Cattolica	41	Colles Leucogaci	301
Caulonia	382	Collestata	66
Cava, La	292, 361	Colonna	198
Ceccano	200	Comitini	408
Cecina	29	Compiobbi	49
Cefalù	389, 426 , 429	Conca	357
Celsa	76	Conca d'Oro	391
Cento Camarelle, The ...	305	Conca, The	41
Ceprano	200	Conducted Circular Tours	206
Cerignola	369	Tours in Sicily	429
Cerreto... ..	218	Contigliano	214
Certaldo	67	Contursi	366
Certosa of Pontignano ...	76	Corato	371
Cervaro... ..	202, 216	Corda	408
River	216	Corfu	375
Cesano	81	Cori	196
River	45	Corigliano	377
Cesena	39	Corleone	380
Cetona	78	Corneto	30
Charybdis	385	Corniglia	12
Chiana Valley... ..	52 , 76, 77	Corpinium	211
Chianche	369	Corpo di Cava... ..	292, 361
Chiaravalle	47	Cortona	52 , 77
Chiascio Valley	48	Cosa	30
Chiatona	380	Cosenza	380, 384
Chiavari	12	Cotrone... ..	307, 381
Chienti... ..	215	Coupons, Hotel	4
River	208	Travelling	5
Chieti	210	Crucoli	381
Chiusi	77	Cumae	291, 293, 307
Lake	77	Cupra Marittima	209
Churches, English	6	Curinga	384
Visiting	6	Custom-House Examina-	
Ciampino	198	tion	2
Cicero's Villa Cumana ...	307		
Cicolano District	213		
Cimitile	368		
Cineto Romano	195		
Circular Notes	2		
Tours	206		
Città di Castello	60		
Città della Pieve	78		

D

Delia River, The	405
Deserto	357
De Vene	65
Diga Subacquea	12
Drepana	406
Dugenta	219

E

	PAGE
Eboli	366
Elba, Island of	29
Ellera	54
Elsa, The	67
Emissarius of Lake Albano...	191
Empoli	67
English Churches	6
Eryx	406
Esino River	47
Valley	48
Etna	387, 413, 429
Railway	416
Etruscan Towns	196
Extinct Volcanoes	301

F

Fabriano	48
Faenza	38
Fagnano-Campagna	211
Falconara	45, 47
Falcone	427
Faleria, Ruins of	66, 196
Falls of the Liris	200
Fano	45
Fara Sabina	66
Fasano	373
Fauglia	29
Favazzina	385
Faventia	38
Fees	4
Fereffino	199
Fermo	208
Ficulie	78
Fiesole	49
Figline	49
Filicuri	428
Fiume, The	426
Fiume Torto, The	408
Florence to Rome—	
By Arezzo	49
By Siena	67
Foce del Fusaro	307
Foggia	216, 369
to Benevento and Naples	216
to Brindisi and Otranto	369
Foglio, The	42
Foligno	48, 64
Follonica	29
Fontana	311
Fontecchio	211
Forest of Hamæ	308

	PAGE
Forio	309, 312
Forlì	39
Forlimpopoli	39
Formia	203, 206
Fortore, The	215
Fossato	45, 48, 52
Fossombrone	45
Framura	12
Francavilla	215, 384
Francavilla-Fontana	380
Frascati	190, 193
Frasinetto	52
Fratta-Grumo	219
Frento, The	215
Frosinone	200
Fuimicino	31, 196, 197
Funicular Railway	
(Cook's), Vesuvius	314
Fuorigrotta	295
Furbara	30
Furlo Pass	45

G

Gaeta	203
Galera	196
Gallico	385
Gallipoli	376, 377
Gavoranno	29
Genoa to Rome	11
Genzano	192
Gerace	382
Gerbini	410
Gesso	427
Giardinetto	216
Giardini	416, 420, 424
Giarre	389, 416, 420
Giarretta, The	416
Ginosa	380
Gioia	377
Gioia Tauro	385
Gioiosa	382
Gioiosa Marca	427
Giovinasso	372
Girgenti	388, 407, 408, 429
Giulia Nuova	209
Giurdignano	377
Gizio, The	211
Godo	33
Gombo	22
Gonfolina Valley	67
Gragnano	355
Gran Sasso, The	209, 213

	PAGE
Gratuities	4
Gravina	307, 377
Greccio... ..	214
Grosseto	29 , 77
Grotta de' Volunni	60
Grottammare	200
Grotto, Blue (Capri)	360
del Cane	205
della Sibilla	304 , 308
di Collepardo	100
di Matromania	350
di Pietro della Pace	308
di Seiano	205
Dragonara	300
Ferrata	191
Nuova di Posilipo	205
Grove of the Arvales... ..	190
Grumo	307, 377
Gualdo Tadino	48
Gubbio... ..	60
Gulf of Spezia... ..	12
Gullo Valley, The	427
Gurnalunga, The	416

H

Hadrian's Villa, Tivoli	104
Hadria Picena	210
Harbour of Misenum	306
Herculaneum	201, 312
Hotel Coupons (Cook's)	4
Hotels	4
House of Raphael	43

I

Imera	410
Imola	32
Incisa	40
Independent Tours in	
Sicily	429
Insurance	2
Interamna	200
Interamna Lirinas	202
Ioppolo... ..	385
Irpina	300
Ischia	202, 307, 309
Isernia	203, 211
Islands—	
Alicuri	428
Capri	202, 357
Elba	20
Filicuri	428

ISLANDS (continued)

Ischia	202, 307, 300
Isola della Saline	428
Isola Grande	400
Lipari	427, 428 , 420
Nisida	205
Panaria	428
Procida	300
Revigliano	355
Sicily	387
S. Pantaleo	406
Tremiti	215
Isola	200
Isola della Saline	428
Isoletta... ..	200

J

Jesi	47
-------------	----

L

Labico	108
Labyrinth, The	305
Lacco	312
Ladispoli	31
La Favorita	403
Lagni Canal	210
Lago d' Agnano	201, 295
del Fusaro	201, 304, 307
di Albano... ..	101
di Fucino... ..	211
di Lessina	215
di Patria	308
di Pergusa	387, 410
di Telese	218
Trasimeno	53
Lagonegro	366
Lake Amsanctus	217
Avernus	303 , 300
Chiusi	77
Licola	308
Lucrelius	303
Monte Pulciano	77
Nemi	192
of Enna	387
Trasimene	77
Lamone River	30
Lanciano	215
Language	1
La Puzzolenta... ..	28
La Rocca (Sicily)	397 , 402
La Rocca (Spoleto)	66

	PAGE		PAGE
Lascari	426	Maddaloni	205, 206, 219
La Starsa	302	Madonna di Montalegre Church	12
La Storta Formella	81	Magione	54
Laterina	49	Magliana	31
Latiano... ..	380	Maglie	377
Latium, Coast of	196	Maiella Mountains	210
Laura	206	Maiori	363
Lavagna	12	Maleventum	217
Lavezza	33	Manfredonia	216
Lazzaro	382	Manoppello	210
Lecce	376, 377, 379	Mantaurio	382
Leghorn	27	Marano, The	41, 209
to Civita Vecchia, etc., by Sea	28	Marausa	406
Le Marmore	214	Marcellinara	384
Lentini	416	Marcianise	219
Leonforte	410	Maremmes, The	29
Lercara... ..	408	Mare Morto	306
Lerici, Bay of... ..	13	Marino	191
Lettere	355	Marithima	29
Letters of Credit	2	Marmoraja	76
Levanto	12	Marmore	66
Licata	389, 409	Marmore, Le	214
Lilybœum	406	Marotta	45
Linguaglossa	416	Marsala	389, 405
Lionardo, The	416	Masculi... ..	420
Lipari	427, 428	Massa	13, 14, 29
Islands	428, 429	Masafra	378
Liris, Falls of the	200	Massa Lubrense	357
Liternum	308	Matelica	48
Lonino	200	Mazzara	405
Loreto	47, 207, 369	Megarean Bay	417
Lucca	24	Melfi	367
Bagni Caldi	25	Melito	382
Bagni di Nerone	25	Mellili	417
Churches at	24	Mentana	67
Galleria Mansi	25	Mercogliano	368
La Villa	25	Mesagne	380
Palaces at	24	Messina 387, 388, 422, 429	
to Monsummano	26	to Catania	422
to Montecatini	26	Meta	356, 357, 358, 365
Villa di Marlia	25	Metaponto	367, 375, 380
Lucera	216	Metaurus, The	45
Lucignani	77	Mignano	203
Lugage	1	Milazzo... ..	427
Forwarding Insurance	2	Miliscola	307, 309
Lugo	33	Militis Schola	307
		Minori	363
		Mirandola	32
		Mirto Crosia	381
		Miscana Ravine	217
		Miseno	306
		Misenum	291, 293, 306

	PAGE		PAGE
Misterbianco ...	416	Monte Faito ...	356
Modica ...	400	Gaudo ...	308
Modugno ...	377	Gargano ...	215 , 216
Moja ...	415	Gemini ...	408
Mola ...	422	Gennaro ...	106
Mola di Bari ...	373	Giordano ...	380
Molfetta ...	371	Luco ...	66
Molina ...	211	Mario ...	188
Monasterace ...	382	Nuovo ...	296, 302
Monastery of L' Osservanza ...	76	Olibano ...	296
Monastery of Monte Cassino ...	201	Oliveto Maggiore ...	77
Monastery of Palazzuolo ...	101	Pellegrino ...	391, 403
Moneglia ...	12	Pennino ...	48
Money ...	2	Perrona ...	12
Table ...	3	Pescali ...	20, 77
Monopoli ...	373	Pulciano ...	77
Monreale ...	396, 397	Riggioni, Château of ...	68
Monsummano ...	26	Rosa ...	12
Montaguto ...	217	Rosso ...	48
Montallegro ...	407	Rosso (Etna) ...	414, 415
Montalto ...	30, 209 , 382	Rotaro ...	311
Monte Accio ...	42	Rotondo ...	67
Alburno ...	366	S. Angelo ...	355, 356
Amaro ...	210, 211	S. Calogero ...	407 , 408
Amiata ...	77	S. Giuliano ...	406, 407
Antennamare ...	425	S. Salvatore ...	426
Antico ...	77	Salaro ...	360
Argentario ...	30	Sansavino ...	52
Aria ...	428	Santangelo ...	216
Barbaro ...	302	Sicco ...	302
Caira ...	202	Somma ...	66, 317
Campana ...	302	Soracte ...	66
Cassino ...	200	Stella ...	384
Cateroni ...	314	Taburno ...	218
Cavo ...	191	Velino ...	213
Cicci ...	425	Venere ...	422
Cicula ...	368	Virgine ...	368
Cigliano ...	302	Vulture ...	360
Ciminus ...	81	Montecalvolò ...	216
Cocuzzo ...	384	Montecatini ...	26
Colonna ...	198	Montecorvino ...	365
Compatri ...	198	Montefalco ...	49
Conero ...	47	Montefiascone ...	81
Coppola ...	355	Montefias ...	380
Corno ...	260	Monteleone ...	385
d'Auro ...	355	Montelupo ...	67
della Ascensione ...	200	Montemaggiore ...	408
di Cetona ...	77	Montenero ...	27 , 28
Dinnamari ...	425	Montepeloso ...	367
di Portofino ...	11	Monterosso ...	12
di Procida ...	307	Montesilvano ...	210
Elia ...	385	Montevarchi ...	49
Epomeo ...	310, 311	Monti Pisani ...	22

	PAGE
Monti Sibillini ...	209
Mont Miletto ...	218
Montone River ...	30
Montoro ...	368
Morolo ...	199
Moropano ...	312
Mosquitoes ...	6
Motta ...	215
Motta Towers ...	416
Museums (Visiting) ...	6

N

Naples ...	220
Accademia Pontaniana ...	278
Albergo dei Poveri ...	225, 290
Apartments ...	223
Aquarium ...	225, 233, 287
Archives ...	225, 279
Arrival at Naples ...	224
Bagni di Tritoli ...	304
Biblioteca Brancac-	
ciana ...	226, 278
dei Gerolomini ...	226, 278
del Municipio ...	226, 278
dell' Università ...	226, 278
Boarding Houses ...	223
Boats ...	221
Botanic Gardens ...	234, 287
Bridges—	
Ponte dell' Immacolatella ...	283
della Maddalena ...	283
della Sanità ...	283
di Chiaia ...	283
Cab Fares ...	223
Café Chantants ...	287
Cafés ...	222
Campo di Marte ...	234
Campo Santo Nuovo ...	290
Campo Santo Vecchio ...	290
Capodimonte ...	234
Cariati District ...	234
Carriage Drives ...	224, 291, 293
Castles—	
Capuano ...	230, 282
del Carmine ...	282
dell' Ovo ...	282
Nuovo ...	225, 228, 282
Sant' Elmo ...	225, 283
Catacombs ...	225, 257
Cemeteries ...	225, 290
Charitable Institutions ...	289
Chinese College ...	278

NAPLES (continued)—	PAGE
Churches ...	225
S. Agnello Maggiore ...	257
S. Angelo a Nilo ...	257
S. Anna dei Lombardi ...	231, 249
SS. Apostoli ...	257
L'Ascensione ...	258
S. Brigida ...	258
S. Carlo All' Arena ...	258
S. Caterina a Formello ...	258
S. Chiara ...	231, 241
Crocelle, The ...	258
S. Domenico Maggiore ...	231, 243
Duomo, The ...	225, 237
S. Filippo Neri ...	246
S. Francesco di Paola ...	257
S. Gennaro ...	257
S. Gesù Nuovo ...	231, 257
S. Giacomo degli Spag-	
nuoli ...	257
S. Giovanni a Carbonara ...	247
S. Giovanni da Pappacoda ...	258
S. Giovanni Evangelista ...	258
S. Giovanni Maggiore ...	258
S. Giuseppe a Chiaia ...	258
S. Gregorio Armeno ...	258
L'Incoronata ...	231, 249
S. Lorenzo ...	250
S. Maria degli Angeli ...	258
S. Maria del Carmine ...	257
S. Maria della Catena ...	258
S. Maria della Grazie ...	258
S. Maria dell' Annunziata ...	251
S. Maria della Pietà dei	
Sangri ...	258
S. Maria della Sanità ...	258
S. Maria del Pianto ...	258
S. Maria di Piedigrotta ...	258
S. Maria donna Regina ...	258
S. Maria La Nuova ...	252
S. Martino ...	225, 252
Monte della Misericordia ...	258
Monte Oliveto ...	249
S. Paolo Maggiore ...	257
S. Pietro ad Aram ...	258
S. Pietro a Maiella ...	257
SS. Pietro e Paolo ...	258
S. Pietro Martire ...	258
del Sannazaro ...	256
S. Severino e Sosio ...	225, 256
S. Teresa ...	258

	PAGE
NAPLES (<i>continued</i>)—	
Circo della Varietà ...	287
Climate ...	235
College of Music ...	277
Colleges ...	277
Conducted Tours to	to
Sicily ...	224
Consulates ...	220
Cook's Offices ...	220, 232
Carriage Drives ...	224, 203
Interpreters ...	225
Corso Garibaldi ...	227
Corso Vittorio Emanuele	
233, 285	
Cumana Railway ...	233, 300
Custom House ...	284
Environs of Naples ...	292
Excursions from Naples ...	291
Festivals and Fêtes ...	288
Filanzieri Museum ...	226, 281
Galleria Principe di Napoli	
230, 284	
Galleria Umberto ...	220, 284
Grand Eden ...	287
Grotta Nuova di Posilipo...	295
History of Naples ...	230
Hospitals ...	280
Immacolatella ...	228, 284
Infrascata ...	234
Interpreters (Cook's) ...	225
Largo del Castello...	284
della Carità ...	220
di S. Domenico ...	285
Medina... ...	285
Lava Ornaments ...	223
Lazzarone, The ...	231
Libraries ...	278
Libraries, Private ...	270
Liceo Vittorio Emanuele...	230
Life of S. Januarius ...	241
Lighthouse on Molo ...	220
Macaroni ...	223
Marinella, The ...	285
Medico-Chirurgical College	278
Mercadante Theatre ...	220
Molo Lighthouse ...	220
Molo, The ...	285
Monte di Dio ...	232
Monte Santo ...	233
Museums—	
Filanzieri ...	226, 281
National ...	226, 259
San Martino ...	226, 255

	PAGE
NAPLES (<i>continued</i>)—	
National Archives ...	270
Library, The ...	226, 260
Museum, The ...	226, 259
Observatory ...	280, 287
Omnibuses ...	224
Oysters ...	223
Palaces—	
Angri ...	281
Arcivescovile ...	281
Capodimonte ...	226, 280, 280
Cuomo ...	281
Donn' Anna ...	281
Fondi ...	226, 281
Gravina ...	281
Maddaloni ...	281
Miranda ...	227, 281
Municipio ...	281
Reale ...	220, 279
Sant' Angelo ...	226, 281
Parco Savoia ...	295
Piazza Cavour ...	230, 285
Dante ...	230, 285
dei Martiri ...	232, 285
del Municipio	
228, 231, 284	
del Plebiscito ...	235, 285
Medina... ...	220, 231
Salvator Rosa ...	234
S. Ferdinando ...	220
Vittoria ...	232, 235
Umberto Primo	233, 285
Picture Gallery in the	
National Museum ...	272
Piedigrotta ...	233
Pignasecca, The ...	220
Piliero ...	228
Porta Alba ...	230, 284
Capuana ...	230, 284
del Carmine ...	228, 284
Nolana ...	284
S. Gennaro ...	230
Porto Grande ...	283
Militaire ...	284
Piccolo... ...	284
Posilipo ...	233
Post Offices... ...	220, 281
Pozzuoli ...	233
Principal Sights and Times	
for Seeing them... ...	225
Private Parties ...	224
Protestant Cemeteries ...	201
Protestant Churches ...	221

	PAGE
NAPLES (<i>continued</i>)—	
Public Places ...	284
Pulcinella ...	222, 287
Quay Partenope ...	286
Railways ...	221
Reclusorio, The ...	234
Restaurants ...	222
Rettifila ...	231
Riviera di Chiaia ...	232, 285
Royal Society ...	278
S. Januarius, Life of ...	241
Salone Margherita... ..	287
Sanità Offices ...	284
San Martino Museum	226, 255
Santa Lucia... ..	235
Situation of Naples ...	227
Society for the Protection of Animals ...	290
Steamers ...	221
Strada di Chiaia ...	232
Strada di Roma ...	286
Streets ...	284
Teatro del Fondo ...	222, 229, 286
di San Carlo ...	222, 286
Sannazaro ...	232
Telegraph Offices ...	220 , 281
Theatres ...	222, 286
Toledo, The ...	229 , 286
Tomb of Virgil ...	227, 233, 293
Tombola, The ...	289
Torretta ...	233
Tours from Naples ...	291
Tours in Sicily ...	224
Tramways ...	221
University ...	277
Useful Notes ...	223
Vesuvius Railway (Cook's)	313
Via Amedeo ...	234
Via Caracciolo ...	232 , 286
Via dei Mille ...	232
Via del Duomo ...	230
Via Foria ...	230
Via Roma ...	229
Villa Nazionale ...	227, 233, 286
Villa Reale ...	286
Vomero, The ...	233
Zoological Station... ..	287
Naples to Benevento <i>via</i>	
Nola and Avellino ...	367
to Brindisi ...	366
to Eboli ...	366
to Nola ...	367

	PAGE
Naples to Pompeii	291, 292, 312
to Reggio <i>via</i> Battipaglia	383
to Reggio <i>via</i> Metaponto	383
to Salerno, Amalfi,	
Pæstum ...	361
to Vesuvius ...	292, 313
Nardo ...	377
Narni ...	66
Naso Capo d'Orlando ...	427
Naxos ...	420
Nazaret ...	292
Necropolis, Cumæ ...	308
Nemi ...	192
Nera Valley ...	66, 214
Nervi ...	11
Nettuno ...	198
Nicastro ...	384
Nicolosi ...	413 , 415
Nicotera ...	385
Nisida, Island of ...	295
Nocera ...	48, 361
Noicattaro ...	373
Nola ...	206, 367
Norchia ...	81
Noto ...	389 , 409
Nova Siri ...	380
Nucara ...	380

O

Olevano ...	196
Oliveri ...	427
Ombrone River ...	76
Orbetello ...	29
Orciano ...	29
Orcia River ...	77
Ordona... ..	216
Oria ...	380
Orsara ...	217
Orta ...	369
Orta Nova ...	369
Orte ...	66, 81
Ortona ...	215
Orvieto ...	78
Osente, The ...	215
Osimo ...	47, 207
Ospizio ...	369
Ostia ...	196, 197
Ostuni ...	373
Otranto... ..	375, 377
Otricoli... ..	66

P

	PAGE
Paceco	406
Pæstum	202, 365
Pagani	301
Paganica	211
Paganico	77
Paglia Valley	78
Palagianello	378
Palagiano	378
Palazzo Rufolo	364
Palazzuolo	200
Palermo	387, 380, 391 , 420
to Girgenti and Porto	
Empedocle	407
to Messina by the Coast	426
to Segesta and Selinunte	
... ..	403 , 420
to Trepani	405
Palestrina	195 , 198
Palidoro	31
Palizzi	382
Palma	368
Palmi	385
Palo	30
Panaria	428
Panormus	391
Panza	312
Paola	384
Parcel Post	6
Parghelia	385
Parina	13
Passagio e Grotta Verde	361
Passignano	54
Passo del Mercante	382
Martino	416
Passports	1
Paterno	410
Patti	427
Patti Marina	427
Pedaso	200
Pellaro	382
Pensions (Cook's)	5
Pentima	211
Persano	366
Perugia	54 , 77
Cathedral	57
Churches	58
Description	54
Grotta de' Volunni	60
Palazzo Comunale	55
Pinacoteca Vannucci	55

	PAGE
Pescara	200, 210 , 215
to Aquila and Terni	210
Petrella	213
Pianerottolo	217
Piccolo S. Angelo	357
Picerno	366
Picture Galleries (Visiting)	6
Piediluco	214
Piedilugo	66
Piedimonte	200
Piedimonte d'Alife	218
Piedimonte, Sicily	416
Pienza	77
Pietra Gatta	367
Pietrapennata	382
Pietrasanta	14
Pievi di Sori	11
Pignataro	202 , 203
Piombino	20
Piraino S. Angelo	427
Pisa	15
Academy of Arts	20
Baptistry	17
Baths of Lucca	22 , 25
Botanical Garden	21
Cabs	15
Campo Santo	18
Cascine S. Rossore	22
Cathedral	17
Churches	21
Climate	22
English Church	15
Excursions near Pisa	22
Four Monuments	16
Gombo	22
House of Galileo	21
La Certosa	22
Leaning Tower	18
Library	21
Lungarno	17
Marina	22
Monti Pisani	22
Museo Civico	20
Museum of Natural History	21
Palaces	21
Physicians	15
Piazza del Duomo	16
Pontedera	22
Ponte di Mezzo	16
Ponte Solferino	17
Nuovo	22
Office	15
Arno	16

	PAGE		PAGE
<i>PISA (continued)—</i>		<i>POMPEII (continued)—</i>	
S. Pietro in Grado... ..	22	Eumachia	330
St. Giuliano... ..	22	Excavations at	324
Telegraph Office	15	Forum Nundinarium	334
Theatres	15	Forum, The	328
Tramways (steam)... ..	15	Fullonica, The	345
University	20	Funeral Triclinium	351
Valle dei Calci	23	Gate of Herculaneum 350 , 352	
Viarregio	22	Nola	341, 352
Pisa to Rome (by rail)	28	Stabiae	335
Pisciatello River	40	Gates... ..	352
Piscina Mirabilis	304, 306	Granary, Public	329
Pisciotta	384	Great Theatre	333
Pizzo Antenna	426	Greek Temple	333
Pizzo di Sevo	209	Guides	327
Pizzo Maierato	384	House of Adonis	347
Plan of Tour	6	Albino	349
Pofi Castro	200	Apollo	347
Poggibonsi	67	Ariadne	341
Poggio	66	Castor and Pollux	346
Poggio Imperiale	215	Championnet	331
Policoro	380	Cornelius Rufus	337
Polignano à Mare	373	Glaucus	344
Poliscastro	384	Holconius	337
Polla, The	12	Julius Polybius	348
Pollina	427	Marcus Lucretius	341
Pompeii	291, 312, 318	Meleager	347
Academy of Music... ..	348	Pansa	345
Admission	326	Sallust	348
Ærarium	331	Siricus	340
Amphitheatre	327, 338	the Anchor	344
Aqueduct of Fontana	336	the Augustales	329
Bakehouse	348	the Black Walls	342
Baker's Shop	348	the Centaur	347
Basilica, The	332	the Chase	341
Baths, Old Public	342	the Faun	344
Stabian... ..	339	the Female Dancers	348
Before the Eruption	319	the Figured Capitals... ..	342
Bidental	333	the Grand Duke of	
Casa del Balcone Pensile... ..	340	Tuscany	342
Casa Nuova... ..	346	the Great Fountain	345
Chalcidicum	330	the Labyrinth	346
Children's Tombs	351	the Little Fountain	345
Church of the Virgine del		the Musician	348
Rosario	354	the Nereids	347
Circular Temple	333	the Sculptor	335
City Walls	353	the Surgeon	349
Crypto Porticus, The	330	the Three Floors	349
Curia	331	the Tragic Poet	344
Curia Isiaca... ..	337	the Vestals	349
Custom House	348	the Vetii	349
Early History of	318	the Wild Boar... ..	332
Eruption, The	322	with the Hanging Balcony	340

	PAGE		PAGE
POMPEII (<i>continued</i>)--		POMPEII (<i>continued</i>)--	
How the Cities were Buried	323	Tomb of Cenis and Labeo	351
Lupanar, The	340	Cerinius Restitutus	350
Measures, Standard	320	Diomedes	352
Museums	327, 342, 354	Lucius Libella	351
Odeum	334	Mamie...	350
Old Public Baths	342	Nævoleia Tyche	351
Pantheon	320	Quietus...	351
Plan of Description	327	Scaurus	350
Pompeii Vale	354	Servilia	350
Porta della Marina	326, 327 , 352	The Children	351
Porta di Ercolano	350 , 352	The Garlands...	350
Prison, The...	320	Vicolo del Balcone Pensile	340
Public Granary	320	dei Dodici Dei	332
Ramparts	350	Villa of Cicero	350
Round Tomb	351	Diomedes	352
School of the Gladiators	334	Virgine del Rosario Church	354
School of Verna	331	Walls	352
Senaculum	330	Pompeii Vale	354
Small Theatre, or Odeum...	334	Pontassieve	40
Soap Shop	348	Ponte a Elsa	67
Soldiers' Barracks...	335	Pontecagnano...	305
Somma, La	320	Ponte Casalduni	218
Stabian Thermae	339	Galéra	31, 196
Strada dell' Abbondanza	330, 332 , 353	S. Giovanni	60
Consolare	348 , 353	Valentino...	217
Lupanare	340	Pontecorvo	201
Mercurio	344	Ponte della Valle	205, 219
Nola	341, 353	Pontedera	22
Stabiana	335 , 338	Ponticino	40
Street of the Forum	353	Popoli	211
Holconii	337	Populonia	20
Theatre...	332 , 337	Porta Aurea	218
Tombs	327, 350	Rufina	300
Streets	352	S. Croce, Florence	40
Temple of Aesculapius	336	Portici	312
Augustus	320	Porto	31, 197
Fortune	342	Porto Civitanova	48
Hercules	333	d'Ischia	310, 311
Isis	330	Empedocle	407, 409
Jupiter	328	S. Giorgio	208
Mercury	330	Venere	12, 13
Quirinus	330	Posilipo	201
Venus	327	Positano	357 , 365
Theatre, Great	333	Postage to Italy	6
Small	334	Post Cards	6
of Jupiter and Juno	336	Potenza	306
Treasury, The	331	Potenza Picena	208
Triangular Forum...	332	Pozzo di Antullo	199
Triumphal Arch	329 , 344	Pozzo di Gotto	427
Thermae Stabian	339	Pozzopiano	356
Tomb of the Arria Family	352	Pozzuoli	201, 203, 296
		Amphitheatre	300

	PAGE		PAGE
POZZUOLI (continued)---		Raphael's House	43
Cappuccini, The	301	Rapolano	77
Cathedral	297	Ravello... ..	292, 364
History	296	Ravenna	33
Mineral Springs	299	Accademia delle Belle Arti	37
Mole, The	299	Archiepiscopal Palace	37
Piscina Grande	300	Baptistery	34
S. Paul's Visit	297	Byron's House	37
Stadium	301	Cathedral	34
Temple of Antinous	300	Dante's Tomb	36
Diana	300	Mausoleum of Theodoric... ..	37
Jupiter Serapis	297	Monastery in Classe	37
Neptune	299	S. Apollinare in Classe	38
Nymphs	299	S. Apollinare Nuovo	36
Theatre	301	S. Maria in Cosmedin	36
Tombs	301	S. Maria in Porto Fuori	38
Villa Cardito	300	S. Nazario e Celso	35
Cicero	300	S. Vitale	35
Licastro	300	to Forlì	38
Praiano	357, 365	to Rimini	38
Prata Pratola	369	Recanati	208
Pratola	211	Recco	11
Presenzano	203	Reggio 375, 379, 382, 386	
Prima Porta	190	Resina	312
Priolo	417	Revigliano, Island of... ..	355
Procida	292, 307, 309	Riace	382
Programme of Routes ... 7		Riardo... ..	203
Pugliano	292, 313	Ribera	407
Pulo di Molfetta	372	Riccione	41
Punta del' Alice	381	Rieti	214
del Nasone	317	Rignano	49
di Campanella	357	Rimini	40
di Fumo	307	Riomaggiore... ..	12
di Pennata	306	Ripalta	215
di Rocciola	309	Ripatrasone	209
Molina	311	Riva Trigoso	12
Tragara	359	Rocca di Corno	214
Purchases in Italy	4	d' Evandro	202
Puteoli	296	di Fondi	214
		di Papa	191
		Imperiale... ..	380
		Secca	200
		Strada	77
Q		Roccapalumba	389, 408
Quaderna	32	Roccamonfina... ..	203
Quarto	11	Roccella	382, 426
Querceta	14	Rocchetta Sant Antonio	377
Quinto	11	Romagnano	366
		Roma San Pietro	81
R		Roma-Trastevere	81
Ragattisi	409	Rome	82
Ragusa	409	Abbey of St. Paolo alle Tre	
Raiano	211	Fontane	159
Randozzo	415, 416		
Rapallo	11		

	PAGE		PAGE
ROME (<i>continued</i>)—		ROME (<i>continued</i>)—	
Academy of St. Luke ...	123	Cafés ...	83
Acqua Acetosa ...	187	Cafés Chantants ...	83
Felice ...	187	Campagna, The ...	185
Alban Mountains, The ...	190	Campo d'Annibale ...	191
Albano ...	191	Campo dei Fiori ...	156
Amphitheatrum Castrense ...	143	Capitol, The ...	114
Anio, The ...	188	Capitol Museums ...	114
Anzio ...	197	Carriage Drives (Cook's)	
Apartments (Furnished) ...	84		90, 184
Arch of Antoninus Pius ...	106	Fares ...	85
Constantine ...	134	Casale dei Pazzi ...	188
Dolabello ...	145	Casale Rotondo ...	187
Drusus ...	146	Casino, The ...	97
Septimius Severus ...	127	Castor and Pollux (Statuary) ...	149
Silversmiths ...	157	Castle Fusano ...	106
Tiberius ...	129	Gandolfo ...	191
Titus ...	133	of S. Angelo ...	160
Arches of Nero ...	142	Catacombs of St. Calixtus	
Ariccia ...	192		147, 187
Astura ...	198	S. Generosa ...	190
Atrium of Caius ...	129	Jewish ...	147
Atrium Vestæ ...	128	St. Pretextatus ...	187
Bagni di Diana ...	192	S. Priscilla ...	189
Barberini Palace ...	151	St. Sebastian ...	147
Basilica Nova et Pauli ...	127	Cemetery, Protestant ...	157
Basilica of Constantine ...	133	Centum Gradus ...	122
S. Clement ...	136	Chamber of Deputies ...	107
Santa Croce in Gerusalemme ...	143	Chapel of S. Nilus, Grotto	
St. John Lateran ...	137	Ferrata ...	191
Julia ...	126	the Madonna del Tufo ...	191
S. Marco ...	114	Chiaramonti Gallery, Vatican ...	180
Santa Maria Maggiore ...	152	Christian Museum ...	141
San Paolo Fuorile Mura ...	158	Churches—	
St. Peter ...	162	S. Adriano ...	127
Santa Petronilla ...	147	S. Agnese Fuori la Mura ...	188
the Apostles ...	113	S. Alessio ...	157
Baths of Caracalla ...	125, 146	S. Andrea ...	159
Constantine ...	150	S. Andrew della Valle ...	155
Diocletian ...	93	S. Angelo in Pescheria ...	159
Gallienus ...	92	S. Bartolommeo de Bergamaschi ...	166
Nero and Alexander		S. Cesaro in Palatio ...	146
Severus ...	155	S. Carlo ...	105, 150
Titus and Hadrian ...	135	S. Constanza ...	188
Trajan ...	154	S. Clement ...	136
Bracciano ...	196	SS. Cosma and Damiano ...	143
Braccio Nuovo, Vatican ...	180	St. Croce in Gerusalemme ...	143
Bridge of St. Angelo ...	160, 162	Domine quo Vadis ...	187
British Consulate ...	82	S. Francesca Romana ...	133
Embassy ...	82	Franciscans ...	152
Cabinet of Masks, Vatican ...	179	S. George ...	157
Cære ...	196		

ROME (continued)—	PAGE
Churches (continued)—	
Gesù e Maria ...	105
S. Giacomo degl' Incurabili ...	105
S. Giovanni a Porta Latina ...	146
S. Giovanni e Paolo ...	145
S. Giovanni in Oilio ...	146
S. Giuseppe de' Falegnami ...	127
S. Gregorio ...	145
S. John Lateran ...	137
S. Lorenzo in Lucina ...	106
S. Lorenzo in Miranda ...	127
S. Marcellus ...	107
S. Maria Antica ...	129
S. Maria Aventina ...	157
S. Maria degli Angeli ...	93
S. Maria della Gloria ...	187
S. Maria della Navicella ...	144
S. Maria della Pace ...	156
S. Maria del Popolo ...	104
S. Maria de' Miracoli ...	105
S. Maria di Loreto ...	113
S. Maria di Montesanto ...	105
S. Maria Egiziaca ...	157
S. Maria in Araceli ...	114, 121
S. Maria in Cosmedin ...	157
S. Maria in Domenico ...	144
S. Maria in Trastevere ...	184
S. Maria in Via Lata ...	108
S. Maria Maggiore ...	152
S. Maria Scala Coeli ...	159
S. Maria Sopra Minerva ...	155
SS. Martina e Luca ...	127
S. Martino ai Monti ...	153
SS. Nereus and Achilleus ...	146
S. Nicolo in Carcere ...	157
S. Nome di Maria ...	113
S. Onofrio ...	160, 182
S. Paolo alle Tre Fontane ...	159
S. Paolo Fuori le Mura ...	158
St. Peter's ...	162
S. Petronilla ...	147
S. Pietro in Montorio ...	160
S. Pietro in Vincoli ...	153
S. Prassede ...	153
S. Prisca ...	157
S. Prudentiana ...	152
S. Quattro Coronati ...	144
S. Sabina ...	157

ROME (continued)—	PAGE
Churches (continued)—	
Santissima Trinità de Monti ...	96
S. Sebastiano ...	187
S. Sisto Vecchio ...	146
S. Stefano Rotondo ...	144
S. Tommaso in Formis ...	145
S. Urbano ...	147
SS. Vincenzo e Anastasio ...	113, 160
Cicero's Villa, Tusculum ...	191
Cineto Romano ...	195
Circo Agonal ...	155
Circus of Maxentius ...	187
Romulus ...	147
Civita Castellana ...	102
Civita Lavinia ...	192
Cloaca Maxima ...	127, 157
Coast of Latium ...	196
Cœlian Hill ...	144
Colonna Garden ...	113
Colosseum, The ...	134
Column of Marcus Aurelius ...	106
Phocas ...	130
Trajan ...	113
Convent of Franciscans ...	152
St. Carlo ...	150
Cook's Excursions ...	90
Offices ...	82, 93, 96
Cori ...	196
Corsini Palace ...	182
Corso, The ...	92, 104, 105
Curtian Lake, The ...	129
Drives in Rome (Cook's) ...	184
Egyptian Museum, Vatican ...	182
Emissarius of Lake Albano ...	192
Environs of Rome ...	185
Etruscan Museum, Vatican ...	182
Etruscan Towns ...	196
Excavations ...	89
Excursions (Cook's) ...	90
Faleria ...	101, 196
Falls of Tivoli ...	194
Farnese Palace ...	156
Farnesina ...	183
Fêtes and Festivals ...	89, 439
Field of Mars ...	147
Fornix Fabius ...	128
Forum of Augustus ...	123
Romanum ...	126
Trajan ...	113
Transitorium ...	123

	PAGE
ROME (<i>continued</i>)	
Fountain of the Acqua Marcia	93
Acqua Felice	95
Trevi	107
Frascati	190, 193
Fuimicino	196, 197
Galéra	196
Galleria Nazionale d'Arte Moderna	90
Gallery of Inscriptions, Vatican... ..	180
Statues, Vatican... ..	179
Garibaldi, Monument to	160
General Information	82-86
Genzano	192
Ghetto, The	156
Golden Palace of Nero	135
Grotto Ferrata	191
Grove of the Arvales	190
Hadrian's Villa, Tivoli	193
Hall of Animals, Vatican	179
Busts, Vatican	179
Constantine	174
the Biga, Vatican	177
the Candelabra, Vatican	178
the Greek Cross, Vatican	177
the Muses, Vatican	179
Health of Rome	86
Historical Notice	87
House of Augustus and Livia	124
Germanicus	125
Gibson	105
Goethe	105
Lucretia Borgia	153
Rienzi	157
Imperial Mausoleum	160
Island of S. Bartholomew	156
Janus Quadrifons, The	157
Lago di Albano	191
Lake of Nemi	192
Lararium, The	124
Lateran Museums	140
Palace	137, 140
Latium, Coast of	190
Libraries—	
Alexandrina	84
Angelica	84
Barberini... ..	152
Biblioteca Sarti	123
Vatican	181
Loggie of Raphael	174

	PAGE
ROME (<i>continued</i>)	
Madonna del Tufo... ..	191
Mamertine Prison, The	120
Marino	191
Mausoleum of Augustus	105
Meta Sudans, The... ..	134
Millarium Aureum... ..	130
Minerva, The	129
Monastery of Palazzuolo	191
Money	86
Mons Sacer... ..	188
Monte Cavo	191
Gennaro	196
Gianiculo	182
Mario	188
Testaccio	158
Monument to Marcus Aurelius	132
Mosaic Manufactory, Vatican	182
Mundus, The	130
Musco Profano	141
Museums, Lateran	140
the Capitol	115
the Christian	141
the National	93
Vatican... ..	177
National Gallery	182
National Monument to Garibaldi	160
Nemi, Lake of	192
Nettuno	198
Obelisk from Thebes	137
Olevano	196
Omnibuses	84
Orders required, and where obtainable	62
Orsini Palace	156
Ostia	196, 197
Palatine Hill, The	124
Palazzo Barberini	151
Borghese	97, 106
Chigi	106, 192
Colonna	111
Consulta	149
Corea	105
dei Conservatori	107, 114
dei Lincei	182
dei Senatori	114
di Monte Citorio	107
di Venezia	110
Doria	108
Farnese	156

	PAGE
ROME (<i>continued</i>)—	
Palazzo Giraud ...	162
Odescalchi ...	113
Orsini ...	156
Quirinal ...	148
Rospigliosi ...	149
Ruffi ...	113
Saviata ...	110
Savorelli-Muti... ..	113
Sciarra ...	107
Simonetti ...	107
Spada ...	156
Valentini ...	113
Palestrina ...	195
Pantheon, The ...	154
Pensions ...	84
Piazza Barberini ...	152
Capo di Ferro ...	156
Collégio Romano ...	108
Colonna ...	106
del Campidoglio ...	114
del Cinque Cento ...	93, 95
del Esquilino ...	152
della Cancelleria ...	189
della Minerva ...	154
del Popolo ...	97, 104
del Quirinale ...	149
di Monte Citorio ...	106
di Pietra ...	107
di Spagna ...	92, 96, 104
di Termini ...	93
di Venezia ...	96, 110
Esedra di Termini ...	93
San Silvestro ...	82, 106
SS. Apostoli ...	110, 113
S. Lorenzo in Lucina ...	106
S. Peter's ...	163
Scossa Cavalli... ..	162
Trinità dei Monte ...	96
Pinacoteca, Vatican ...	175
Pincian Gardens ...	96
Plan of Description ...	92
Pons Palatinus ...	157
Pons Sublicius ...	157
Ponte Fabricio ...	156
Garibaldi ...	156
Molle ...	187
Nomentana ...	188
Quattro Capi ...	156
Salara ...	189
Sisto ...	156
Pool of Juturna ...	129
Porta Asinaria ...	142

	PAGE
ROME (<i>continued</i>)—	
Porta del Popolo ...	97, 103, 187
Flaminia ...	103
Furba ...	187
Latina ...	146
Maggiore ...	92, 143
Mugonia ...	124
Ostiensis ...	158
Pia ...	188
Pinciana ...	152
S. Giovanni Laterano ...	144
S. Paolo ...	158
S. Sebastiano ...	187
Salara ...	189
San Lorenzo ...	92
Portico of the Dii Consentes ...	126
of Octavia ...	156
Porto... ..	197
Post Office ...	82, 106
Prætor's Tribunal ...	130
Prima Porta ...	190
Principal Festivals,	
Fêtes, etc. ...	439
Principal Promenades ...	84
Principal Sights, and Times	
for Seeing Them ...	90
Protestant Cemetery ...	157
Protestant Churches ...	82
Puteal Scribonius ...	130
Pyramid of Caius Cestius... ..	158
Quirinal Hill, The ...	148
Quirinal Palace ...	148
Railway Station ...	84, 93
Regia, The ...	127
Restaurants... ..	83
Rocca di Papa ...	191
Rostra ad Palman ...	130
Rostra Julia... ..	128
Rostra, The ...	131
Rostra Vetera ...	130
Rotonda, Vatican ...	178
Sabine Farm ...	196
Sabine Mountains ...	193
Sancta Sanctorum... ..	142
Scala Sancta, The ...	142
Segni ...	196
Sessorian Palace ...	143
Shrine of Domine Quo	
Vadis ...	147
Mercury ...	128
Sistine Chapel, The ...	170
Spada Palace ...	156
Special Notes ...	86

	PAGE
<i>ROME (continued)—</i>	
Stadium of Domitian ...	125
Stanza della Segnatura ...	173
Stanza of Heliodorus ...	174
Stanze of Raphael ...	173
Statue of Domitian ...	120
Giordano Bruno ...	150
Marcus Aurelius ...	114
Nero ...	134
Subiaco ...	195
Tarpeian Rock, The ...	122
Tea Rooms ...	83
Telegraph Offices ...	82, 106
Temple and Field of Mars ...	147
Temple of Antoninus Pius and Faustina ...	127
Augustus ...	120
Castor and Pollux ...	128
Cybele ...	125
Hercules ...	157
Hope ...	157
Julius Cæsar ...	128
Juno ...	157
Jupiter Stator ...	124
Mars Ultor ...	123
Neptune ...	107
Piety ...	157
Pudicitia Patricia ...	157
Romulus ...	127, 133
Saturn ...	120
Sospita ...	157
the Sun ...	133, 150
Venus and Cupid ...	143
Vespasian ...	120
Vesta ...	128, 104
Theatre of Marcellus ...	150
Pompey ...	150
Theatres ...	83
Tivoli ...	193, 194
Tomb of Annia Regilla ...	147
Cecilia Metella ...	147, 187
Eurysaces ...	144
Geta ...	147
Romulus ...	147
Seneca ...	148
the Curiatii ...	148
the Horatii ...	148
the Scipios ...	140
Topography ...	86
Tor dei Schiavi ...	189
Tor di Selce ...	187
Trastevere ...	182
Tramways ...	84

	PAGE
<i>ROME (continued)—</i>	
Tusculum, Ruins of ...	191
Umbilicus, The ...	130
United States Consulate ...	82
Legation ...	82
Useful Hints ...	89
Val d'Ariceia ...	192
Valley of Licenza ...	190
Vatican Library ...	181
Vatican Museum ...	177
Vatican, The ...	170
Veii ...	190
Velletri ...	192, 193
Via Alessandrina ...	123
Ardeatina ...	147
Appia ...	145, 147, 186
Appia Nuova ...	187
Babuino ...	104
Bonella... ...	122
Campagna ...	190
Consolazione ...	122
Corso Vittorio Eman- uele ...	155
dei Pontefici ...	105
del Borgo Nuovo ...	162
del Corso ...	107
del Gesù ...	155
della Fontanella ...	105
della Lungura... ...	182
della Muratte ...	107
della Pilotta ...	111
della Scala ...	184
delle Convertite ...	106
del Quirinale ...	150
del Seminario... ...	154
de Pietra ...	107
di Fontanella di Bor- ghese ...	105
di Pettinari ...	156
di Porta Angelica ...	188
di Porta San Sebas- tiano ...	145, 146
di St. Pietro in Vincoli ...	153
Flaminia ...	101
in Mirand ...	123
Labicana ...	135
Lata ...	108
Latina ...	187
Laurentina ...	196
Merulana ...	153
Montanara ...	157
Monte Tarpeia ...	122
Nazionale ...	96, 110

ROME (continued)—		PAGE			PAGE
Via Nomentana ...	...	188	Russi ...	...	33
Ostiensis ...	...	196	Ruta ...	...	11
Ponte Rotto ...	...	157	Ruvo ...	...	371
Prænestina ...	...	189			
Quattro Fontane ...	96,	150	S		
Ripetta ...	...	104	Sabina District, The ...	...	66
Sacra ...	...	129	Sabine Farm, Horace's ...	...	196
S. Giovanni Laterano			Sabine Mountains ...	31, 67,	193
	137,	144	Sacco River ...	...	199
S. Teodora ...	...	124	S. Agata ...	...	357
Salara ...	...	189	S. Agata dei Goti ...	...	219
San Marco ...	...	113	S. Agata di Militello ...	...	427
Sistina ...	...	96	S. Agnello ...	...	356
Triumphalis ...	134,	191	S. Antimo ...	...	219
Urbana ...	...	152	S. Angeloe Cinigiano ...	...	77
Veneto ...	...	152	S. Arcangelo ...	...	40
Vigna Codini ...	...	146	S. Basilio ...	...	377
Villa Albani ...	...	189	S. Basilio Pisticci ...	...	380
Aldobrandini, Frascati	...	190	S. Benedetto ...	...	209
Borghese ...	...	97	S. Catarina Reggio ...	...	385
Braschi ...	...	195	S. Caterina ...	...	400
Colonna ...	...	113	S. Clemente ...	...	361
Corsini ...	...	160	S. Colomba ...	...	76
d'Este ...	...	195	S. Demetrio ...	...	211
di Papa Giulio ...	...	187	S. Donnino ...	...	67
Falconieri, Frascati	...	190	S. Elpidio ...	...	219
Madama ...	...	188	S. Elpidio-a-Mare ...	...	208
Mæcenæ ...	...	195	S. Eufemia ...	382,	384
Medici ...	...	96	S. Fratello Acquedolci ...	...	427
Mellini ...	...	188	S. Georgio ...	...	427
of Hadrian, Tivoli ...	...	194	S. Giacomo ...	...	65
of Livia ...	...	190	S. Giacomo Calopezzati ...	...	381
of the Quintilli ...	...	187	S. Gimignano ...	...	67
Papa Giulio Etruscan			S. Giovanni ...	...	49
Museum ...	...	101	S. Giovanni in Fiori ...	...	384
Ruffinella, Frascati	...	190	S. Giovanni d'Asso ...	...	77
Spada ...	...	190	S. Giuliano ...	...	22
Torlonia ...	...	188	S. Gregorio ...	...	382
Umberto Primo ...	...	97	S. Lorenzo Maggiore ...	...	218
Viminal Hill ...	...	93	S. Marco d'Alunzio ...	...	427
Volscian Mountains ...	...	196	S. Margherita Ligure ...	...	11
Wall of Aurelian ...	...	92	S. Marinella ...	...	30
Servius Tullus ...	...	92	S. Maria a Castello ...	...	357
Rome to Naples ...	198		S. Nicola ...	405,	407
Rosarno ...	...	385	S. Pietro ...	...	384
Roseto ...	...	380	S. Pietro-in-Fine ...	...	202
Rossano ...	...	381	S. Pietro Vernotico ...	...	376
Routes, Programme of ...	7		S. Salvo ...	...	215
Routes to Italy ...	9		S. Severa ...	...	30
Rubicon, The ...	...	40	S. Stefano di Camastra ...	...	427
Rugge ...	...	376	S. Vincenzo ...	...	29
Rusellæ, Ruins of ...	...	29	S. Vita d'Otranto ...	...	373

	PAGE		PAGE
S. Vito Lanciano ...	215	Sestri Levante ...	12
S. Vittore ...	202	Sgurgola ...	100
S. Vittorino ...	213	Sibari ...	380, 384
Salcini ...	77	Sicignano ...	306
Salerno ...	202, 362, 368	Sicilian Vespers ...	390, 392, 395
Saline di Reggio ...	382	Sicily ...	387
San Calogero ...	428	Acquasanta ...	403
Germano ...	201	Aci Castello ...	420
Giorgio ...	368	Aci Reale ...	420
Giovanni a Teduccio ...	315	Acragas ...	408
Lazzaro ...	32	Aderno ...	416
Marino ...	41	Agnone ...	416
Martino ...	402	Agrigentum ...	408
Michele ...	350	Aleano-Calatafimi ...	404
Sebastiano ...	318	Alicuri ...	428
Severo ...	215	Altavilla ...	407
Spirito Bitonto ...	372	Aquaviva-Platani ...	408
Valentino ...	210	Aragona Caldare ...	408
Sangro, The ...	214	Augusta ...	416
Sanseverni ...	206	Bagheria ...	403, 407
Sanseverino ...	368	Bambina ...	405
Santa Flavia ...	403, 407	Barcellona ...	427
Santa Luce ...	20	Biancavilla ...	415
Santa Maria di Capua Vetere ...	204	Bicocca ...	410, 416
Santa Maria Maggiore ...	204	Birgi, The ...	406
Saponara ...	427	Biviere di Lentini, The ...	416
Sarno ...	368	Boccadifalco, Valley of ...	402
Sarteano ...	78	Brolo Ficarra ...	427
Sarzana ...	13	Bronte ...	416
Sassa Tornimparte ...	214	Brucoli ...	416
Sassoferrato ...	48	Buonfornello ...	426
Saticola ...	210	Caccamo ...	408
Savignano ...	40	Calatabiano ...	420
Savignano-Greci ...	217	Calatafimi ...	380, 392, 406
Savio River ...	30	Caltabellotta ...	407
Scafati ...	361	Caltanissetta ...	400
Scanno ...	211	Cammarata ...	408
Scanzano Montalbano ...	380	Campobello ...	405
Sciaccia ...	407	Campofelice ...	426
Scilla ...	385	Campofranco ...	408
Schola Xantha ...	126	Cannicatti ...	380, 409
Scogli de' Ciclopi, The ...	420	Capo di Milazzo ...	427
Scrivio ...	368	Capo Tindari ...	427
Segesta ...	388, 404, 420	Caronia ...	427
Segni ...	196, 199	Casa Inglese ...	413
Selinunte ...	388, 404, 420	Castelbuono ...	427
Selinus, Quarries of ...	405	Castellammare del Golfo ...	404
Sella di Corno ...	214	Castelvetrano ...	380, 404, 405
Senigaglia ...	45	Castiglione ...	415
Senio River ...	38	Castle of Aci ...	420
Sentinum ...	48	Castrogiovanni ...	410
Serra S. Quirico ...	48	Castronuovo ...	408
Serravezza ...	14	Castroreale ...	427

SICILY (continued)—

PAGE

Catania 387, 409, **410**, 429
to **Syracuse** ... **416**
to **Taormina** and

Messina ... **419**

Catananuova-Centuripi ... 410

Cefalù ... 389, **426**, 429

Climate 387

Comitini 408

Conducted Tours in

Sicily **429**

Corda 408

Corleone 389

Delia River 405

Description of 387

Drepana 406

Eryx 406

Etna ... 387, **413**, 429

Etna Railway 416

Falcone 427

Filicuri 428

Fiume, The 426

Fiume Torto, The 408

Gerbini 410

Gesso 427

Giardini ... **416**, **420**, 424

Giarre ... 389, 416, **420**

Giarretta, The 416

Giioso Marea 427

Girgenti 388, 407, **408**, 429

Gullo Valley 427

Gurnalunga, The 416

Historical Notice 389

Imera 410

Independent Tours in

Sicily **429**

Isola della Saline 428

Isola Grande 406

La Favorita 403

Lago di Pergusa ... 387, **410**

Lake of Enna 387

La Rocca **397**, 402

Lascari 426

Leontini 416

Leonforte 410

Lercara 408

Licata ... 389, **409**

Lilybœum 406

Linguaglossa 416

Lionardo, The 416

Lipari ... 427, **428**

Lipari Islands ... **428**, 429

Maccalubi 408

SICILY (continued)—

PAGE

Marausa 406

Marsala 389, **405**

Mascali 420

Mazzara 405

Megarean Bay 417

Mellili 417

Messina 387, 388, **422**, 429

Campo Santo 425

Cathedral 424

Churches 425

Climate 422

Description of 422

Environs of 425

Excursions from 425

Harbour 422

History of 423

Principal Buildings and

Sights 424

Steamers 422

to Catania 422

Milazzo 427

Misterbianco 416

Modica 409

Moja 415

Mola 422

Monreale ... 396, **397**

Benedictine Monastery

at 402

Cathedral and Mosaics

of 397

Montallegro 407

Monte Antennamare ... 425

Aria 428

Cicci 425

Dinnamari 425

Gemini 408

Pellegrino ... 391, **403**

Rosso 414, **415**

S. Guiliano ... 406, **407**

S. Salvatore 426

San Calogero ... **407**, 408

Venere 422

Montemaggiore 408

Naso Capo d' Orlando ... 427

Naxos 420

Nicolosi **413**, 415

Noto **389**, 409

Oliveri 427

Osservatorio, The 413

Paceco 406

Palermo 387, 389, **391**, 429

Archiepiscopal Palace ... 394

	PAGE
<i>SICILY (continued)—</i>	
<i>PALERMO (continued)—</i>	
Cabs	390
Casino	392
Cathedral	394
Churches	395
Conca d'Oro	391
Environs of	396
Gardens	395
Giardino Inglese	393
Historical Notice	392
Museum	393
Observatory	394
or Castelvetrano to Tra-	
pani	405
Palazzo Reale	394
Sclafani	394
Picture Gallery	393
Principal Buildings	392
Sicilian Vespers 390, 392, 395	
Sports Club	392
Theatres	395
Toledo, The	392
to Girgenti and Porto	
Empedocle	407
to Messina by the Coast	426
to Segesta and Selinunte	
403, 429	
Via Libertà	393
Via Macqueda	392
Panaria	428
Panormus	391
Passo Martino	416
Paterno	416
Patti	427
Patti Marina	427
Piedimonte	416
Piraino S. Angelo	427
Pizzo Antenna	420
Pollina	427
Porto Empedocle	407, 409
Pozzo di Gotto	427
Priolo	417
Ragattisi	406
Ragusa	409
Railways	389
Randazzo	416
Ribera	407
Roccapalumba	408
Roccella	426
S. Agata di Militello	427
S. Caterina	409
S. Fratello Acquedolci	427

	PAGE
<i>SICILY (continued)—</i>	
S. Georgio	427
S. Marco d'Alunzio	427
S. Nicola	405, 407
S. Pantaleo	406
S. Stefano di Camastra	427
San Calogero	428
San Martino	402
Santa Flavia	403, 407
Saponara	427
Sciaccia	407
Scogli de' Ciclopi	420
Segesta	388, 404, 420
Selinunte	388, 404, 420
Selinus, Quarries of	405
Simeto, The	416
Solunto	388, 403
Spaccaforro	409
Spagnuola	406
Steamers to	388
Stromboli	422, 428
Sutera	408
Syracuse, Ancient	
388, 418, 429	
Amphitheatre	418
Ara, The	418
Archradina	419
Catacombs	419
Ear of Dionysius	418
Fort of Euryalus	419
Greek Theatre	419
Latonia Casale	419
de Cappucini	419
del Paradiso	418
S. Giovanni	419
Santa Lucia	419
Street of Tombs	419
Syracuse, Modern	
388, 417, 429	
Cabs	418
Cathedral	417
Fountain of Arethusa	417
Library	417
Museum	417
Steamers	417
Temple of Diana	417
Taormina	388, 420, 429
Termini	389, 407
Termini Imerese	407
Terranova	409
Time to Visit	387
Torre del Filosofo	414
Torre del Marcello	417

	PAGE
Terranova	400
Tiber, The	31
Tickets, Cook's	7
Tifernus, The	215
Time Tables	4
Time to Visit Italy	4
Tiriolo	382
Tito	306
Tivoli	193, 194
Todi	60
Tomb of Agrippina	305
Virgil	293
Topino, The	64
Tordino, The	210
Torino di Sangro	215
Torre Annunziata Città	312
Centrale	312
Cerchiera	380
del Filosofo	414
del Greco	12, 318
del Lago	14
del Marcello	417
del Serpe	377
de Passeri	210
Gaveta	292, 307
Torrecuso	218
Torregaveta	221 , 307, 309
Torrenieri	77
Torrìta	77
Tortoreto	209
Toscanelia	30
Tours in Sicily	429
Trani	371
Trapani	389, 405, 406 , 420
Trasimeno, Lago	53
Travelling Coupons,	
Cook's	5
Trebisacce	380
Tremìti Islands	215
Trepuzzi	376
Trevi	64
Trigno, The	215
Trinacria	387
Trinitapoli	360
Trogilus, Bay of	417
Troja	216
Tronto, The	200
Tropea	385
Tuficum	48
Tufo	369
Tusa	427
Tusculum, Ruins of	191
Tuturano	376

U

	PAGE
Ufita, The	217
Ugento	377
Urbino	42
Churches	44
Ducal Palace	44
Fortress	45
House of Raphael	43

V

Val di Bove	414
Vale of the Anapo	419
Valle di Maddaloni	219
Valley of Clitumnus	64
Licenza	106
Vallombrosa	49
Valmontone	108
Valsavoia	416
Vasto	215
Veii	106
Velino, The	66 , 214
Velletri	192, 193
Veroli	199
Vesuvius	206, 292, 313
Vesuvius Railways	313
Vetralla	81
Via Æmilia	32
Appia	145, 147, 186
Appia Nuova	187
Aurelia	28
Cumana	301
Domitiana	307
Latina	108
Laurentina	190
Nomentana	188
Ostrensis	196
Praenestina	189
Salaria	189
Triumphalis	191
Viareggio	14, 22
Vibinum	217
Vico Equense	356 , 358
Vietri	362
Vigliano	214
Villa Albani	189
Aldobrandini	198
Belmonte	403
Braschi	195
Cumana	307
d'Este	195

INDEX

473

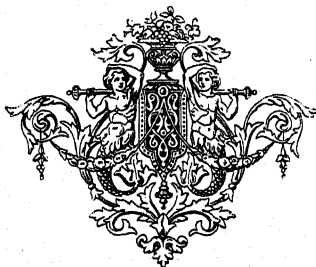
	PAGE		PAGE
Villa of Cornelia ...	306	Vittoria... ..	409
of Hadrian ...	194	Vitulano	218
of Hortensius ...	305	Volscian Mountains ...	196
of Julius Caesar ...	305	Volterra	20, 67
of Livia ...	190	Volturmo River	203, 308
of Lucullus ...	306	Valley	219
of Mæcenæ ...	195	Vomano, The	210
of Prince Albani ...	42	Vulcano	428
of Servilius Vatia ...	307		
of Tiberius ...	350		
of Vedius Pollio ...	295		
S. Giovanni ...	385		
S. Lucca ...	379		
Valguarnera ...	403		
Vittoria ...	41		
Villarosa ...	410		
Virgil's Tomb... ..	293		
Virgine del Rosario Church	354		
Viterbo... ..	81		

X

Xirbi	410
--------------	-----

Z

Zagarolo	198
Zapulla... ..	427
Zollino	376
Zongli	12



TOURIST'S MEMORANDA.

APPENDIX.

HOTEL ACCOMMODATION COUPONS.

Originated and issued by THOS. COOK & SON.

THE HOTEL COUPONS now in operation on the Continent of Europe consist of FOUR DISTINCT SERIES, and are specially arranged for the double object of meeting the requirements of travellers of various nationalities, and in accordance with the system of Hotel management, which varies in different parts of the Continent.

SERIES A provides for *Bedroom, Lights, and Service* (as charged), *Plain Breakfast or Tea, Dinner at Table d'Hôte*, at the uniform rate of 8s., or 10 francs, per day.

SERIES B provides for *Meat Breakfast, Dinner at Table d'Hôte, Bedroom, Lights, and Service* (as charged), at the rate of 8s. 9d., or 11 francs, per day.

SERIES C provides for *Bedroom, Lights, and Service* (as charged), *Plain Breakfast or Tea, Table d'Hôte Lunch, and Dinner at Table d'Hôte*, at the rate of 10s. 6d., or 13 francs, per day.

MEAT BREAKFAST COUPON.—This Coupon provides for the meal specified on it, and not for a table d'hôte lunch.

These are the ordinary features of Continental Hotel life, all else being regarded as extras, and as such they are left to be paid for by Cash.

The Coupons are accepted at full value at one or more of the principal Hotels in each of the chief cities, towns, and places of Tourist resort in Switzerland, Italy, on the banks of the Rhine, and at a great many places in France, Germany, Holland, Belgium, Austria, etc., in accordance with the conditions printed on the coupon cover, and are so arranged that passengers can, if they wish, breakfast in one hotel, dine in another, and sleep in a third; the breakfast coupons will, however, only be accepted separately with a small supplement.

Extra charges will be made at some of the hotels during Carnivals or special festivities.

N.B.—ALL the Continental Hotels in the following list accept Coupons of Series A, and also, with few exceptions, Series B and C. Those Hotels which do not accept the meat breakfast Coupon (green) are not mentioned in the list of Hotels issued with Series B and C.

Hotel Coupons A, B, and C are accepted at the London and Paris Hotel and Refreshment Rooms, NEWHAVEN WHARF. Coupons A, B, and C are accepted for meals on board the GREAT EASTERN CHANNEL STEAMERS (on payment of 3d. on each dinner coupon), and on the RHINE STEAMERS; on the LAKE OF LUCERNE, LAKE THUN, LAKE COMO, LAGO MAGGIORE, and DANUBE STEAMERS; on the AUSTRIAN STATE RAILWAY STEAMERS on the Lake of Constance; also on the AUSTRIAN LLOYD'S STEAMERS running between Trieste and seaports in Dalmatia, Bosnia, and Herzegovina.

SERIES R provides for similar accommodation to that described above as applying to Series C, but at Hotels of the second class. These Coupons are issued at 7s. 6d., or francs 9.25, per day, and particulars, together with the separate list of Hotels at which they are available, are given on pages 15 to 22.

LIST OF HOTELS IN EUROPE

where Cook's Coupons will be accepted.

This list is liable to alteration from time to time, and passengers are referred to the most recent issue of the Hotel List, which may be obtained at any of our Offices, and which contains the latest corrections, and also full information as to the supplemental charges at the different Hotels.

EXCEPTIONAL ARRANGEMENTS.

The following hotels require a supplement to be paid upon the Coupons in settlement of accounts:—

ABBZIA.—Hotel Curanstellen. During February, March, April, and September, a supplement of 2 kronen is charged on each bedroom coupon, and during the other months 1 kronen. The following supplements are also charged on the meal coupons, and will be applicable throughout the year:—1 kr. 15 hel. on the meat-breakfast coupon; 65 heller on the déjeuner à la table d'hôte coupon; 1 kr. 70 hel. on the dinner coupon.

ALGETRAS.—Hotel Anglo Hispano. At this hotel a supplement of 2 pesetas per day is required during January, February, March, and April.

AMSTERDAM.—Hotel Amstel. 2 fr. on each bedroom coupon and on each dinner coupon. At Brack's Doelen Hotel and Hotel de l'Europe a supplement of 50 Dutch cents is payable on each dinner and bedroom coupon. Bible Hotel. A supplement of 50 cents will be payable by passengers dining in the restaurant.

ATHENS.—Hotel d'Angleterre. This hotel accepts Series C coupons from June 1st to January 31st, and Eastern Series E from February 1st to May 31st. Complete day coupons only received.

BADEN.—Grand Hotel Baden. A supplement is required of 1 fr. on the bedroom coupon, and 1 fr. on the dinner coupon.

BADEN-BADEN.—Hotel Hollande. 2 fr. on the bedroom coupon during the Races.

BALE.—Hotel Trois Rois. The following supplements will be charged at this hotel: Dinner 1 fr., bedroom 1 fr. A supplement of 50 centimes is also charged on the meat breakfast coupons issued with Series B.

BAYREUTH.—Hotel de la Poste. Passengers who contemplate staying at this hotel should write as long as possible in advance for rooms.

BERLIN.—Kaiserhof Hotel. This hotel will accept a Special Series of coupons at 16s. per day.

BESANÇON.—Grand Hotel des Bains Salins. This hotel will not accept the new table d'hôte lunch coupon issued with Series C coupons.

BIARRITZ.—Grand Hotel. Between August 15th and September 30th a supplement of 2 fr. 50c. extra may be charged, according to the room occupied.

BOBADILLA.—Bobadilla Buffet. At this buffet the coupons for déjeuner at table d'hôte and dinner only (Series C) will be available.

BOLOGNA.—Hotel Brun. During winter season 1 fr. extra is charged for rooms on first floor, or for use of heating apparatus if passengers desire it. At Baglioni's Grand Hotel d'Italie 1 fr. extra is charged for use of heating apparatus during winter months.

BOULOGNE.—Grand Hotel Christol and Bristol. 3 fr. per day extra during July and August.

BRIDES-LES-BAINS.—Hotel des Thermes. This hotel is closed from October 1st to April 30th.

BRUSSELS.—Hotel Belle Vue. 1 franc on the bedroom coupon. Passengers sleeping in the hotel are expected also to take their meals there. An extra charge of 2 francs 50 centimes is made on the dinner coupon if visitors do not sleep at the hotel. This hotel will not accept the new table d'hôte lunch coupon issued with Series C coupons. At the Hotel Metropole supplements of 50 centimes on the dinner coupon and 1 franc on the bedroom coupon are required. At the Grand Hotel a supplement of 1 franc will be charged on the bedroom coupon. Passengers sleeping in the hotel are also expected to take their meals there, and an extra charge of 2.50 francs will be charged on the dinner coupon if passengers do not sleep in the hotel. At the Hotel de Flandre the new table d'hôte lunch coupon issued with Series C coupons will not be accepted.

CANARY ISLANDS.—Hotel Santa Catalina. Las Palmas. Special coupons at 9s. a day will be accepted at this hotel when passengers are booked by Messrs. Forwood's steamers.

CANNES.—Hotel Gray et d'Albion. 1 fr. 50 c. per day. The Hotel de la Plage and the Hotel de Hollande et de Russie are closed during the summer season.

CARLSBAD.—Hotel Hannover. 2 francs on the bedroom coupon and 50 centimes on the dinner coupon between May 15th and August 15th. At the Savoy Westend Hotel, from May 1st to June 15th and from September 1st to October 1st a supplement will be required on each bedroom, lunch, and dinner coupon, and from June 16th to August 31st a supplement according to room and meal.

CACTERETS.—Hotel d'Angleterre. 1 franc on lunch coupons, and 1 franc on the dinner coupons.

CHRISTIANIA.—Grand Hotel. 2 kroners per day on bedroom coupons between June 15th and September 15th. The Hotel Continental accepts A, B, and C coupons during the summer.

CORDOVA.—Grand Hotel Suisse. This hotel will only accept coupons Series C.

CORFU.—Hotel St. George. Visitors occupying their rooms after 6 p.m. without sleeping that night, a charge of 1 fr. 50 c. will be made.

CRACOW.—Grand Hotel. A supplement of fr. 1.50 on each bed and dinner coupon.

DINARD.—Hotel de la Plage. This hotel is only open during the season commencing July 1st, a supplement of 1 franc 50 c. per day being charged from July 1st to September 15th.

DUSSELDORF.—Hotel Heck. This hotel will require a supplement of 1 mark on each bedroom coupon during the Arts and Horticultural Exhibition, from May 1st to October 20th.

ENGELBERG.—Hotel Titlis. At this hotel the lunch coupons will be accepted for supper. Passengers should advise the hotel a day before of their arrival.

EVIAN.—Hotel Splendide et des Bains. 4 francs per day during July and August.

FECAAMP.—Grand Hotel des Bains et de Londres. Open from June 15th until October 1st only.

FLORENCE.—Hotel Grand Bretagne. A supplement of 4 lire between March 1st and May 15th.

GENEVA.—Hotel National. A supplement of 50 centimes will be charged on each bedroom coupon during July, August, and September.

GENOA.—Grand Hotel Isotta. A supplement of 1 lire is charged at this hotel during the months of February, March, and April.

GERARDMER.—Hôtel du Lac. 1 fr. 75 c. for lights and service is charged on the bedroom coupon from July 15th to September 15th.

GIBRALTAR.—At the Hotel Cecil a supplement of 2s. is charged during the months of February, March, April, and May. At the Hotel Bristol a supplement of 2s. a day will be charged during March, April, and May.

GLESBACH.—Hotel Giessbach. The dinner coupons are only accepted when passengers remain for the night. Holders of Cook's Coupons have the privilege of witnessing the grand illumination of the falls free of any charge.

GIRGENTI.—Hotel des Temples. A supplement of 1 franc per day is charged between Jan. 15th and April 30th. This hotel is closed during the summer months.

GMUNDEN.—Hotel Belleville. A supplement of fr. 1.50 is charged on each bedroom coupon and 50 centimes on each dinner coupon between July 15th and September 15th.

GOTHENBURG.—Grand Hotel. This hotel accepts A, B, and C Series. At both the Grand Hotel and Hotel Gota Kallare a supplement of 50 ore per day will be charged.

GRANADA.—Hotel Washington Irving. Only Series C coupons in entire days are accepted at this hotel.

GUERNSEY.—Gardner's Royal Hotel. A supplement of 1s. is charged on each bedroom coupon.

HAGUE.—Hotel Vieux Doelen. Passengers not dining in the hotel will be charged a supplement on the bedroom coupon.

HOMBURG.—Hotel Belle Vue. From July 15th to September 1st a supplement of mk. 1.50 is charged on the bedroom coupon; and during the Motor Car Races which take place from June 16th to 21st inclusive a supplement will also be charged, the amount depending upon the room provided.

HYERES.—Hotel Costebelle. A supplement of fr. 1.50 is made on each bedroom coupon from January 1st to March 31st.

INNSBRUCK.—Hotel Tyrol. A supplement is charged for rooms at this hotel except for the fourth floor and in the dependance.

INTERLAKEN.—At the Hotel Victoria a supplement of 1 fr. on dinner coupon during August.

JERSEY.—Hotel de la Pomme d'Or. Series A presented in entire days provides for full board. Grand Hotel. A supplement of 1s. is charged on each bedroom coupon during June, July, August, and September.

KARLSRUHE.—Hotel Karssee. 2 francs 50 centimes on bedroom coupon from July 15th to September 1st.

KTEL.—Hotel Continental. A supplement will be payable during the "Kieler Woche" from June 23rd to June 30th.

KISSINGEN.—Hotel Victoria & Kaiserhof. A supplement of mk. 1.50 is required upon each bedroom coupon during the months of June, July, and August.

KITZBUHEL.—Hotel Kitzbuhel. A supplement of 1 franc 50c. will be required on the bedroom coupon from July 1st to September 15th.

LA BOURBOULE.—Hotel Beauséjour. 1 to 5 francs per day, according to rooms from July 1st to August 31st.

LEIPZIG.—Hotel Hauffe. An extra charge of 1 mark is made on the bedroom coupon. At the Hotel de Prusse an extra charge will be made on the bedroom coupon during the Annual Fairs.

LIEGE.—Hotel de Suede. During the Exhibition at Liege from April to November, 1905, a supplement of 2 fr. 50 c. per day per person will be charged.

LISBON.—Hotel Central. Coupons must be presented entire, otherwise an extra charge will be made.

MADEIRA.—Reid's Carmo Hotel. Coupons Series C are accepted when presented entire, but not series A and B.

MADRID.—Hotel des Ambassadeurs and Hotel Rome. These hotels will only accept Series C coupons and in entire days.

MALTA.—Hotel Royal. From June 1st to Sept. 30th coupons Series A and B if presented entire provide for 3 full meals with bedroom and lights, but 9d. per day must be paid for attendance.

MARENBAO.—Hotel Casino. A supplement of 3 kronen is required on each bedroom coupon during July and August.

MILAN.—Grand Hotel de Milan. An extra charge of 50 centimes is made at this hotel on the bedroom coupon during the winter months.

MONT DORE.—Nouvel Hotel and Hotel de la Poste. From July 1st to August 31st 1 to 5 francs according to rooms.

MONTE CARLO.—Hotel des Anglais. 1 franc on dinner coupon.

MOSCOW.—Hotel Berlin. A supplement of 75 kopeks is charged on the bedroom coupon.

MUNICH.—Hotel Bayerischehof. A supplement of 2 francs 60 centimes is required on the bedroom coupon between June 15th and October 1st.

MURREN.—Grand Hotel and Kurhaus. A supplement of 2 francs is charged during June, July, and September, and 3 francs 50 centimes during August. At the Hotel des Alpes a supplement of 1 franc is required between July 10th and September 10th on each bedroom, dinner, and déjeuner a table d'hôte coupon. This hotel is open during the winter months.

NAPLES.—Grand Hotel and Hotel Royal des Etrangers. At both these hotels a supplement of 1.50 liras is charged on the bedroom coupon from May 1st to December 31st, and 3.50 liras from January 1st to April 30th. The Grand Hotel is closed during July and August. At Bertolini's Palace Hotel a supplement of 3 lire will be charged on the bedroom coupon during the months of January, February, March, and April, and a supplement of 1 lire on each dinner coupon all the year round.

NICE.—At the hotels in Nice an extra charge is made on the bedroom coupon during the Carnival.

ORLEANS.—At the Hotel St. Aignan an extra charge will be made during the Fêtes in May and June.

- PALERMO.**—Hotel des Palmes. This hotel is closed in summer.
- PAU.**—Grand Hotel Gassion. 1 franc on the déjeuner à la fourchette coupon, and 1 franc for the dinner at table d'hôte.
- PILATUS.**—Hotel Pilatus-Kulm. 1 franc on bedroom coupon, 1 franc on dinner coupon for the evening table d'hôte, and 1 franc on new table d'hôte lunch coupon.
- RIGI KULM.**—Hotels Rigi Kulm and Schreiber. During the season the following supplements are charged at these hotels:—Meat breakfast, 50 centimes till 11.00 a.m.; dinner, table d'hôte lunch, and bedroom coupons, 1 franc each. Dinner coupons will be accepted without supplement for table d'hôte lunch at these hotels.
- ROME.**—Hotel Continental. 3 lire on bedroom coupon from December 1st to April 30th. The Hotel Marini, during March, April, and May, will only accept coupons Series C presented entire, and not Series A or B. A special series of hotel coupons is issued for use at the Hotel Quirinale at 12s. per day full board: a supplement of 2 lire on each bedroom coupon and 1 lira on each dinner coupon will be required from February 15th to April 30th.
- ST. JEAN DE LUZ.**—Hotel de la Plage. Coupons are only received in entire days.
- ST. MALO.**—Hotel Franklin. This hotel is open each year from April 1st to September 30th.
- ST. PETERSBURG.**—Grand Hotel d'Europe. A supplement of rubls. 1.50 per day is charged at this hotel. Coupons available May to October. At the Hotel de France a supplement of 50 kopeks is charged on the bedroom coupon. At the Grand Hotel a supplement of 1 rouble per person per day is required.
- SALISOMAGGIORE.**—Hotel des Thermes. A supplement of 2 lire per day is required at this hotel.
- SALZBURG.**—Hotel d'Europe. A supplement of 2 francs 50 centimes on each bedroom coupon is charged at this hotel. At the Hotel Bristol an extra charge of 1 franc is payable on each dinner and table d'hôte lunch coupon.
- SCHIEVENINGEN.**—Hotel Kurhaus. A supplement is charged on bedroom coupon according to price of room, and 1 franc on dinner coupon.
- SEMMERING.**—Hotel Panhans. A supplement of 1 franc is required from September to June and 2 francs from July to August.
- SEVILLE.**—At the hotels in Seville during Holy Week and Seville Fair the rates are double, and two sets of coupons are required for each day.
- SPA.**—Hotel de l'Europe. 50 c. on lunch coupon.
- STOCKHOLM.**—Grand Hotel. The following supplements will be charged at this hotel:—Bedroom coupon, kr. 1.50; dinner coupon, ore 75. At the Hotel Continental the following supplemental charges will be required in settlement of accounts:—Plain breakfast, 50 ore; dinner, 65 ore to 1 kr.; bedroom, 65 ore to 1 kr.
- SULDEN (Tyrol).**—Sulden Hotel. A supplement of 2 francs 50 centimes is charged on the bedroom coupon from July 15th to September 1st.
- TANGIER.**—Hotel Continental. 3 francs per day during February, March, April, and May.
- TAORMINA.**—Grand Hotel San Domenico. A supplement of lire 1.50 is charged at this hotel from February to May 1st. The Hotel Castello a Mare is open from September 15th to June 15th. The hotels at Taormina are closed during the summer months.
- TOLEDO.**—Grand Hotel de Castilla. This hotel will only accept coupons Series C.
- TRAFOL.**—Hotel Trafol. 2 francs 50 centimes on bedroom coupon from July 15th to September 1st.
- TREIZE ARBRES.**—Station Buffet. Dinner coupons only accepted.
- VENICE.**—Royal Hotel Danieli. A supplement of 2 lire will be charged on the bedroom coupons in April, May, September and October. At the Hotel Britannia 1 franc extra will be charged on the bedroom coupon, and 50 centimes extra per day for steam heating.
- VIENNA.**—Hotels Metropole. 75 centimes on table d'hôte lunch, 1 franc 25 centimes on dinner, and 1 franc 25 centimes on bedroom coupons. The green meat-breakfast coupons included in Series B are not available at this hotel. The Hotel Erzherzog Carl requires a supplement on each bedroom, lunch, and dinner coupon. For the Hotels Bristol and Imperial a special series of coupons at 19 francs per day full board is issued. At these hotels the déjeuner is provided between 12.0 noon and 2.0 p.m., and the dinner between 6.50 and 8.0 p.m. At the Hotel Matschakerhof a supplement of 75 centimes is required on the table d'hôte lunch coupon.
- WARSAW.**—Hotel Bristol. Supplements of fr. 1.50 on the bedroom coupon and 50 centimes on the dinner coupon are required at this hotel.
- ZANDVOORT.**—Hotel d'Orange. A supplement of 50 cents is charged on the dinner coupon as well as on the bedroom coupon.

LIST OF HOTELS

accepting Series A, B, and C.

HOTELS IN THE RIVIERA.—All the hotels in the Riviera on this list are closed during the summer months, except the Beau Rivage at Nice.

FRANCE AND FRENCH SAVOY.

- Aix-les-Bains*—International Palace Hotel [Savoy]
 " Grand Hotel Louvre et Chalet Hotel [Revard]
 " Restaurant au Mont
Ajaccio—Grand Hotel d'Ajaccio et Continental
 " Grand Hotel de France
Albertville (Savoy)—Hotel Million
Allevard-les-Bains—Grand Hotel des Bains
Amiens—Hotel de l'Univers [des Bains
Amphion (Lake of Geneva)—Grand Hotel
Angers—Hotel d'Anjou
Angoulême—Grand Hotel du Palais
Anney—Grand Hotel d'Angleterre et Grand Hotel
Arcachon—Hotel des Pins et Continental
 " Grand Hotel
 " Grand Hotel Victoria
Argeles-de-Bigorre—Hotel de France
Arles—Hotel du Forum
Arignon—Grand Hotel de l'Europe
Avanches—Hotel de France
Baguères de Bigorre—Grand Hotel Beau Séjour
Bandol-sur-Mer—Grand Hotel
Bayonne—Hotel du Commerce
Beaulieu—Hotel des Anglais
 " Hotel Victoria
Beauvais—Hotel Continental [Poste
Bellfort—Grand Hotel de l'Ancienne
Bellegarde—Hotel de la Poste (see note)
Besançon—Grand Hotel des Bains Salins
 Biarritz—Grand Hotel (see note) [Plage
 " Hotel Victoria et de la Grande
Bordeaux—Hotel de France
Boulogne—Grand Hotel Christol and Bristol (see note)
Bourbonne-les-Bains—Hotel des Bains
Bourg d'Oisans (Isere)—Hotel de l'Oberland Francais
Bourg en-Bresse (Ain)—Grand Hotel de
Brest—Hotel des Voyageurs [France
Brides-les-Bains—Grand Hotel des Thermes (see note)
Caen—Hotel d'Angleterre
Calais—Hotel Victoria
 " Grand Hotel
Cannes—Hotel de la Plage (see note)
 " Hotel Gray et d'Albion (see
 " Hotel Splendid [note]
 " Hotel de Hollande et de Russie (see note)
 " Hotel Grande Bretagne
Carcassonne—Hotel St. Jean Baptiste
Cauterets—Grand Hotel d'Angleterre
 " Buffet du Continental (see note)
Cerbère—Buffet de la Gare
Cette—Grand Hotel
Chalon-sur-Marae—Hotel de la Haute
 " Mère Dieu
Chamberg—Grand Hotel de France
Chamonix—Hotel d'Angleterre
 " Hotel de Londres
 " Hotel Royal [Ipole
 " Hotel Imperial et Metro-
 " Hotel Mont Blanc
 " Grand Hotel
Chartres—Hotel Duc de Chartres [Terre
Cherbourg—Hotel de l'Angle et d'Angle-
 " Hotel des Bains
Clermont-Ferrand—Hotel de la Poste
Compiègne—Hotel de la Cloche
Concise—Hotel du Guesclin
Dieppe—Grand Hotel
 " Wharf Buffet
Dijon—Hotel Jura
 " Hotel de la Cloche
Dinan—Hotel de Bretagne
Dinard—Hotel de la Plage (see note)
Echelles—Hotel Durand
Epernay—Hotel de l'Europe
Etretat—Hotel des Roches Blanches
Erian—Hotel Splendide and des Bains
 " Hotel du Helder (see note)
Écamp—Grand Hotel des Bains et de
 " Londres (see note)
Fontainebleau—Hotel de Londres
Gap—Hotel du Nord
Garmrie (Hautes Pyrenees)—Hotel du
 " Cirque et de la Cascade
Gerardmer—Hotel du Lac (see note)
Granville—Grand Hotel
Grenoble—Grand Hotel
 " Grand Hotel Moderne et des
 " Trois Dauphins
Guersey—Gardner's Royal Hotel (see
Harre—Hotel Continental [note]
 " Hotel Francais
Heidelberg (Basses Pyrenees)—Grand Hotel
 " Hotel de France et d'Angle
Hyères—Hotel des Îles d'Or [Terre
 " Hotel des Labriers
 " Hotel Costebelle (see note)
Jersey—Grand Hotel (see note) [note]
 " Hotel de la Femme d'Or (see
Juan les Pins—Grand Hotel
La Baule—Hotel Royal [note]
La Bourboule—Hotel Beau-séjour (see
 " Hotel de l'Établissement
 " Grand Hotel
La Fère de Vizcaya (Cordoba)—Hotel
Le Croisic—Regina Hotel [Monte d'Oro
Le Fayet-St. Germain (Haute Savoie)
 " Terminus Hotel
Le Mans—Hotel Boule d'Or
Le Puy—Hotel des Ambassadeurs
Lille—Hotel de l'Europe
Lyon-sur-Mer—Grand Hotel

France and French Savoy—continued.

Lourdes (*Hautes Pyrenees*)—Grand Hotel
Heins
 " Grand Hotel du Boulevard
 " Hotel de la Grotte
 " Hotel Royal
Lovagny—Hotel des Gorges du Fier
Luchon—Grand Hotel
 " Grand Hotel des Bains
Luz (*Hautes Pyrenees*)—Grand Hotel de
 l'Univers
Lyons—Hotel Europe et Metropole
Lyons Perrache—Station Buffet
Mayon—Grand Hotel de l'Europe et
 d'Angleterre
Marseilles—Hotel du Louvre et de la
Mentone—Hotel des Anglais [Paix
 " Hotel de Menton
 " Hotel d'Italie (E. Bay)
Mers—Hotel du Casino
Modane—Hotel International
 Station Buffet
Mont Dore—Nouvel Hotel and Hotel de
 la Poste (see note)
Monte Carlo—Hotel des Anglais (see note)
 " Hotel Beau Rivage
 " Hotel Savoie
Montpellier—Grand Hotel
Nantes—Hotel de France
Nice—Grand Hotel (see note)
 " Hotel Metropole (see note)
 " Hotel Beau Rivage (see note)
 " Queen's Hotel [Victoria
Nice (*Cimiez*). *France*—Hotel Pavillon
Nismes—Grand Hotel de Luxembourg
Orleans—Hotel St. Aignan (see note)
Parame—Grand Hotel
 Hotel Bristol
Paris—Hotel Meyerbeer *
 " Grand Hotel Terminus *
 " Grand Hotel *
 " Hotel Bedford *
 " Hotel du Palais d'Orsay *
 " Hotel Continental *
 " Hotel St. Petersbourg
 " Hotel Dominiel
 " Hotel du Louvre
 " Hotel Londres et New York
 " Hotel Magenta
 " Hotel de Calais
 " Hotel Lord Byron
 " Hotel de la Trémoille
 " Hotel Malesherbes
 " Hotel d'Autriche
 " Hotel Burgundy
 * For PARIS, Hotel Coupons at special
 rates are issued as follows:—Hotel
 Terminus and Hotel du Palais d'Orsay
 —14s. 5d. and 12s. 10d. per day. Hotel

Meyerbeer, 2, Rue Montaigne—12s. per
 day. Hotel Bedford, 17, Rue de l'Arcade
 —12s. per day. The Grand Hotel at
 20 francs (16s.) per day, full board;
 14s. per day, including bedroom, meat
 breakfast, and dinner. The Hotel Con-
 tinental at 20 francs (16s.). With the ex-
 ception of the Hotel Londres et New
 York, the hotels in Paris require a
 supplement if passengers present cou-
 pons for meals apart from those for bed.

Pau—Grand Hotel Gassion (see note)
 " Hotel du Palais and Beau Séjour
Perpignan—Grand Hotel de Perpignan
Pontarlier—Hotel de la Poste
Port Vendres—Grand Hotel Durand
Quimperle—Hotel du Lion d'Or et des
Remmes—Hotel de France [Voyageurs
Reims—Grand Hotel
 " Grand Hotel du Lion d'Or
Roscoff—Hotel des Bains
Rouen—Hotel d'Angleterre
 " Grand Hotel d'Albion
Royan-les-Bains—Grand Hotel du Parc
Royal-les-Bains—Hotel Splendide
 " Grand Hotel du Parc
 et Metropole
 " Grand Hotel de Lyon
Salies de Bearn (*Pyrenees*)—Grand Hotel
 du Parc
Salins—Grand Hotel des Bains
Semnoz—Alps—Chalet Hotel de Semnoz
St. Brice—Hotel Croix Blanche
St. Gervais-Fayet—Buffet de la Gare
St. Gervais-le-Village (*Savoie*)—Hotel
 Mont Blanc
St. Honore-les-Bains—Hotel Vaux
 Martin [note)
St. Jean de Luz—Hotel de la Plage (see
St. Lo—Hotel de l'Univers
St. Malo—Grand Hotel de France et
 Chateaubriand
 " Hotel Franklin (see note)
St. Raphael—Hotel des Bains
St. Sauveur-les-Bains—Grand Hotel de
 France
Thonon-les-Bains—Grand Hotel des
Toulon—Grand Hotel [Bains
Toulouse—Grand Hotel de l'Encre et
 du Midi Réunis [Réunis
 " Hotel Capoul et Souville
Tours—Grand Hotel de Bordeaux
Treize Arbres (*Savoie*)—Station Buffet
 (see note)
Yannes—Grand Hotel de France
Vernet-les-Bains—Hotel du Portugal
Vichy—Grand Hotel des Bains

ALGERIA AND TUNIS.

Ain Temouchent—Hotel de Londres
Algiers—Hotel Kirsch (Mustapha
 Supérieur)
 " Hotel St. George (Mustapha
 Supérieur)
 " Hotel Continental (Mustapha
 Supérieur)

Algiers—Mustapha Palace Hotel (Mus-
 tapha Supérieur)
 " Hotel de la Regence (in Town)
 " Hotel des Etrangers (in Town)
 " Hotel de l'Oasis
Batna—Hotel des Etrangers
Bel Abbés—Hotel Orient

Algeria and Tunis—continued.

Biskra—Royal Hotel
 " Hotel Victoria
 " Grand Hotel Dar Dial
Bizerte (Tunis)—Grand Hotel d'Europe
Blidah—Hotel d'Orient
Bona—Hotel d'Orient
Bougie—Grand Hotel de France
 " Hotel d'Orient
Constantine—Grand Hotel
 " Hotel St. George's et
 " d'Orient
 " Hotel de Paris
El-Kantara—Hotel Bertrand
Enfidaville—Grand Hotel
Guelma—Hotel d'Orient
Hammam R'irha—Hotel des Bains
Hammam Meskoutine—Etablissement
Kairouan—Hotel Splendid [des Bains]

Kerrata—Hotel du Chabel
Kroubs—Hotel d'Orient
Laghouat—Grand Hotel du Sud
Medea—Hotel d'Orient
Miliana—Hotel du Commerce
Oran—Hotel Continental
 " Hotel Metropole
 " Grand Hotel
Palermo—Hotel du Commerce
Philipperville—Grand Hotel d'Orient
Selif—Hotel de France
 " Hotel d'Orient
Soukahras—Grand Hotel
Teniet el Haou—Hotel du Commerce
Tlemcen—Hotel de France
Tunis—Hotel de Paris
 " Grand Hotel
 " Grand Hotel de France

SPAIN, PORTUGAL, &c.

Only Series C coupons are accepted at the hotels in Spain.

Alyceiras—Hotel Anglo Hispano (see
Budajoz—Railway Buffet [note]
Barcelona—Grand Hotel
 " Hotel Grand Continental
Bobadilla—Bobadilla Buffet (see note)
Burgos—Grand Hotel de Paris
Cadiz—Hotel de Paris
 " Hotel de France
Eintra (Portugal)—Lawrence's Hotel
Cordoba—Grand Hotel Suisse (see note)
Escaristal—Hotel Miranda
 " New Hotel
Figuera—Hotel de Commerce
Fuenterabia—Hotel Pulkis Miramir
Gibraltar—Grand Hotel
 " Hotel Cecil (see note)
 " Hotel Bristol (see note)
Granada—Hotel Washington Irving (see
 note)
La Granja—Hotel de l'Europe
Lisbon (Portugal)—Hotel Central (see
 note)

Madrid—Hotel des Ambassadeurs (see
 " Hotel Rome (see note) [note]
Malaga—Grand Hotel de Rome
 " Hotel Colon
Mont Estoril—Grand Hotel Mont Estoril
Oporto—Grand Hotel de Paris [Hotel
Palma (Majorca, Balearic Isles)—Grand
Pontevedra-Mondariz (Galicia)—Nuevo
 Hotel del Establecimiento Mondariz
Ronda—Hotel Gibraltar
 " Royal Hotel [Univers
Saragossa—Hotel Quatre Nations et
Seville—Hotel de Madrid (see note)
 " Grand Hotel de Paris (see note)
 " Hotel d'Angleterre (see note)
St. Sebastian—Hotel Continental
Tangier (Morocco)—Hotel Continental (see
 " Hotel Cecil [note]
Tarragona—Hotel de Paris
Toledo—Grand Hotel de Castilla (see
Valencia—Grand Hotel de Rome [note]
Vigo—Hotel Continental

CANARY ISLANDS AND MADEIRA.

CANARY ISLANDS.

Grand Canary
Las Palmas—Quinney's English Hotel*
 " Hotel Metropole*
 " Hotel Santa Catalina (see note)
Monte—Hotel Santa Brigida*
Teneriffe
La Laguna—Hotel Aguiar*
Puerto Orotava—Hotel Martiñez*
Santa Cruz—Hotel Pino de Oro*
 " Camacho's English Hotel*

MADEIRA.

Funchal—Reid's Carmo Hotel* (see note)
 " Cornell's English Hotel
 " Hotel Bella Vista

* At the hotels marked thus * special coupons at 9/- per day are accepted.

SICILY, MALTA, &c.

Acireale—Grand Hotel des Bains
Athens—Hotel d'Angleterre (see note)
Catania—Hotel Grande Bretagne
Corfu—Grand Hotel St. George (see note)

Corinth—Hotel de la Grande Bretagne
Giffault—Hotel des Temples (see note)
Malta—Hotel Royal (see note)
Messina—Hotel Victoria

Sicily, Malta, &c.—continued.

- Palermo*—Hotel de France
 " Hotel des Palmes (see note)
St. Maria (Malta)—Modern Imperial Hotel
Syracuse—Hotel des Etrangers
 " Grand Hotel Vittoria

- Taormina*—Grand Hotel San Domenico
 (see note)
 " Hotel Timeo (see note)
 " Hotel Castello a Mare (see note)

SWITZERLAND AND THE ALPINE DISTRICTS.

- Adelboden*—Grand Hotel Kurhaus
Aigle—Grand Hotel
 " Hotel Victoria
Altdorf—Hotel Motta
Alpnach-Stadt—Hotel Pilatus
Altdorf—Hotel de la Clef d'Or
Amsteg—Hotel de la Croix Blanche
Andermatt—Grand Hotel Bellevue
Anniviers—Hotel Weisshorn
Appenzell—Hotel and Kurhaus Weiss-
Arolla—Hotel Mont Collon [bad
Axenfels—Grand Hotel
Axenstein—Hotel Axenstein
Baden (Switzerland)—Hotel Hinterhof
 " " Hotel Stadthof
 " " Grand Hotel
 " " Baden (see note)
Bale—Hotel Trois Rois (see note)
 " Central Station Buffet
 " Hotel Buler
 " Hotel Continental [Schweizerhof
Bellinzona—Hotel de la Poste et
Bergun—Hotel Piz Aola
Berne—Hotel Bellevue
 " Station Buffet
Bea—Grand Hotel des Salines
 " Grand Hotel des Bains
Blonne—Hotel Macolin
Brienz—Hotel de la Croix Blanche
Brigue—Hotel de la Couronnes et de la
 " Station Buffet [Poste
Brunig—Hotel Kurhaus
Brunig Railway—Station Buffet
Brunnen—Hotel Adler
 " Hotel Waldstatterhof
 " Eden Hotel and Pension
Bulle—Hotel de l'Union
Burgenstock—Hotel Burgenstock
Caux—Grand Hotel du Caux
 " Palace Hotel [in France"]
Chamounix (Savoie)—See under "Hotels
Chateaux d'Or—Hotel Berthod
Chillon—Grand Hotel et Etablis-
 sement de St. Vincent
Chaux-de-Fonds—Hotel de la Fleur-de-Lis
Chesbres (near Vevey)—Belle Vue
Churwalden—Hotel Krone and Kurhaus
Churwil—Hotel Roy
Coire—Neues Hotel Steinbock
 " Hotel Lukmanier
Davos Dorfli—Grand Hotel Seehof
 " Fluela Post Hotel
Davos Platz—Grand Hotel Belvedere
 " Grand Hotel Kurhaus
Dienlis—Disentis Hof
Dolder (near Zurich)—Grand Hotel
Eggshorn—Hotel Jungfrau
Elmstedeln—Hotel du Paon
Engelberg—Hotel Titlis (see note)
Evoleine—Hotel d'Evoleine

- Faido*—Hotel Suisse
Falls of the Rhine (Neuchâten)—
 " Schweizerhof
Faulensee-Bad—Hotel Victoria
Fins Hauts—Hotel Bel Oiseau
Fluelen—Hotel Croix Blanche et Poste
Fribourg—Hotel de la Gare
Frutigen—Hotel Bellevue
Furka—Hotel Furka
 " Hotel Furklich
Gemmi Pass—Hotel Wildstrubel
Geneva—Hotel de la Paix
 " Hotel de Russie
 " Hotel du Lac
 " Hotel Metropole
 " Hotel National (see note)
 " Hotel Bergues
Gersau—Hotel Muller
Giessbach—Hotel Giessbach (see note)
Glacier du Rhone—Hotel Glacier du
 Rhone
Goeschenen—Grand Hotel, Goeschenen
Grindelwald—Hotel Baer
 " Hotel Grand Eiger
Gurten Kulm (near Berne)—Hotel Gurten
Helden—Hotel Freihof [Kulm]
 " Hotel Schweizerhof
Hospenthal—Hotel Meyerhof
Interlaken—Hotel Victoria (see note)
 " Hotel Metropole
 " Grand Hotel (formerly Beau
 " Hotel Jungfrau [Rivage
Iselle—Hotel de la Poste
Jongny sur Vevey—Hotel du Parc
Kandersteg—Hotel Victoria
Lac—Hotel Seehof [Lac Noir
Lac Noir (Fribourg)—Hotel des Bains du
 Landquart—Hotel Landquart et de la
 " Hotel Davoserhof [Poste
Lausanne—Hotel Gibbon
 " Hotel Beau Rivage, Ouchy
Lauterbrunnen—Hotel Steinbock
Leukerbad—Hotel des Alpes
 " Hotel de France
Lesclat—Hotel des Salines
Little Scheidegg—Buffet Restaurant
Locarno—Grand Hotel
 " Hotel du Parc
 " Hotel Metropole
Loèche—Hotel Jura
Lucerne—Hotel du Cygne (Swan)
 " Hotel Victoria
 " Hotel du Lac [(meals only)
 " Lake of Lucerne Steamers
Lugano—(Paradiso Pier) Station Buffet
 " Hotel Splendide
 " Hotel de l'Europe
 " Hotel St. Gotthard
 " Hotel Bristol

Switzerland and the Alpine Districts—continued.

- Langggen*—Hotel du Lion d'Or
Marigny—Grand Hotel du Mont Blanc
 Hotel d'Or—Hotel d'Hérens
Meyens de St.—Hotel de la Dent
Meiringen—Hotel du Sauvage
 Belmont—Hotel des Alpes
Möringen—Hotel Beaur
Monte Genes—Hotel Monte Generoso.
 Station Bellavista
 Hotel Kuhn—Station
Montreux—Hotel du Centre *Vevey* Kuhn
 Hotel Belmont—*Hotel*
Morschach—*Hotel* *Hotel Froh-*
Münster—Hotel Croix d'Or et Poste
Murren—Grand Hotel and Kurhaus (see note)
 Hotel des Alpes (see note)
Neuchâtel—Grand Hotel du Lac
 Hotel Belle Vue
Neuhäusen—Hotel Schweizerhof
Oberalp—Hotel Oberalpsee
Ormonts-Sages—Hotel de la Couronne à
 la Combailaz
Ouchy—Hotel Beau Rivage
Pâtelers—Hotel et Bains
Pilat—Hotel Klinsenhorn
 Hotel Pilatus Kuhn (see note)
Pontresina—Hotel Kronehof
Ragatz—Hotel Quellenhof
 Hotel Ragatz
Reichenbachfall—Grand Hotel des Alpes
Rigi-Kulm—Hotel Rigi-Kulm (see note)
 Hotel Schreiber (see note)
Rigi-Staffel—Hotel Rigi-Staffel
Rigi-First—Hotel Rigi-First
Rochers de Naye—Hotel Rochers de Naye
Rorschach—Hotel Anker
Rosenlani (near *Meiringen*)—Kurhaus
Saas Fee—Hotel Bellevue *Rosenlani*
Salève (*Mountain Health Resort, Mont-*
 netier)—Hotel Bellevue
Samaden—Hotel Bernina *(dine Hof)*
San Moritz Bad—Hornbacher's Enga-
 San Moritz Bad—Hotel Belvedere
Sarnen—Hotel de l'Oberwald
Savagnin—Hotel Pianta
Saxon—Grand Hotel des Bains
 Hotel de la Pierre à Voir
Scheldegg—Hotel Bellevue
Schinzach—Baths of Schinznach
Schrums (*Voralberg*)—Hotel zur Taube
Schuls—Hotel de la Poste
Schweiz—Hotel Rossi
Schynige Platte (near *Interlaken*)—Hotel
 Schynige Platte
Sils (*Engadine*)—Hotel Edelweiss *Mann*
Silvaplana (*Engadine*)—Hotel et Wilden
Simplan—Kuhn—Hotel Belle Vue
Simplan Village—Hotel de la Poste
- Sion*—Hotel de Sion and Terminus;
Soleure—Hotel de la Couronne
Spiez—Hotel Spiezerhof
Spugen—Hotel Bodenhaus
Stachelberg—Hotel Stachelberg Bad
Stalden—Hotel Stalden *(Schorh)*
Stanserhorn (*Lake Lucerne*)—Hotel Stan-
stansstad—Hotel Burgenstock
St. Beatenburg—Kurhaus *(Poste)*
 Hotel et Pension de la
 Hotel Beau-Sejour
 Grand Hotel Victoria
St. Bernardino—Hotel Victoria
St. Cergues sur Nyon—Hotel de l'Obser-
 vatoire
St. Gallen—Hotel Walhalla
St. Nicholas—Grand Hotel
Susten (near *Leuk*)—Hotel de la Souste
Tae-ch sous *Zermatt*—Grand Hotel
 Taeschhorn
Tellsplatte—Hotel et Pension Tellsplatte
Territet—Grand Hotel
Territet-Chillon—Hotel d'Angleterre
 Hotel Bonivard
Tete-Noire—Hotel de Tete-Noire
Thoune (*Thun*)—Hotel Bellevue
 Grand Hotel Thunerhof
Thuis—Hotel Post
Tiefenkasten—Hotel Julier Post
Torrentalp (*sj Leukerbad*)—Hotel Torrent-
trient—Grand Hotel de Trient *(alp)*
Trummelbach—Hotel Trummelbach
Uetliberg—Hotel Uetliberg
Unterschächen—Hotel Klausen
Urigen—Hotel Urigen
Vallee des Ormonts—Hotel des Diablerets
Vernayaz—Grand Hotel des Gorges du
 Trient
Vevey—Hotel des Trois Couronnes
 Grand Hotel Vevey
Viesch (*Eggischorn*)—Hotel des Alpes
Villeneuve—Hotel Byron
Visp—Hotel de la Poste
Vitznau—Hotel Vitznauerhof
 Park Hotel
Weesen (*Lac de Wallenstadt*)—Hotel Speer
Weggis—Hotel Schloss Hertenstein
Weissenstein (*Solothurn*)—Kurhaus
 Weissenstein
Wengen—Grand Hotel and National
Yverdon—Hotel des Bains
Zermatt—Hotel du Mont Cervin
 Hotel Mont Rose
 Hotel Zermatt
Zug—Hotel du Cerf
 Hotel Bahnhof
Zug (*Mountain*)—Hotel Schönfels
Zürich—Hotel Concordia
Zürich—Hotel Belle Vue au Lac

BELGIUM, HOLLAND, THE RHINE, GERMANY, AUSTRIA, RUSSIA, &c.

- Abba-ta*—Hotel Curanstalten (see note)
Achern (*Black Forest*)—Hotel de la Poste
Adelsberg—Grand Hotel
Agram—Grand Hotel
Aix-la-Chapelle—Henrion's Grand Hotel
Aix-la-Chapelle—Corneliusbad Hotel
 Hotel du Dragon d'Or
Albruck (*Black Forest*)—Hotel Althall
Amsterdam—Hotel Pays Bas
 Hotel Amstel (see note)

Belgium, *Holland, The Rhine, Germany, Austria, Russia, &c.—continued.

- Amsterdam*—Brack's Doelen Hotel (see note) [note]
 " Hotel de l'Europe (see note)
 " Bible Hotel (see note)
Antwerp—Grand Hotel
 " • Hotel de l'Europe
 " Hotel de la Paix
 " Queen's Hotel
Arco—Hotel Arco
Arnhem—Grand Hotel du Soleil
Augsburg—Hotel des Trois Maures
Aussee—Hotel Erzherzog Franz Carl
Baden-Baden—Hotel de Holland (see note) [Karlsruhe]
Badenweiler (Black Forest)—Hotel
Bad Neuenahr (Germany)—The Curhotel
Bayreuth (Germany)—Hotel de la Poste (see note)
Belchen (High Mountain Station) (Black Forest)—Rasthaus Belchen
Belgrade (Serbia)—Grand Hotel
Berchtesgaden—Hotel Bellevue
Berlin—Hotel Prinz Albrecht
 " Grand Hotel Bellevue
 " Hotel du Parc
 " Kaiserhof Hotel (see note)
Bingen—Hotel Victoria
Blankenberghe—Hotel du Rhin
 " Hotel Trogh
Boll (Black Forest)—Hotel Curhaus
Bonn—Grand Hotel Royal
Boppard—Hotel Spiegel
Bozen (Tyrol)—Hotel Kaiserkrone
 " Hotel Victoria
Breda—Hotel Swan
Bregenz—Hotel de la Croix Blanche
 " Station Buffet
 " Hotel Montfort
Bremen—Hotel de l'Europe
Brixen—Elephant Hotel
Broussa (Turkey in Asia)—Hotel
Bruges—Hotel de Flandre [d'Anatolie]
 " Grand Hotel
Branswick—Schröder's Hotel
Brussel—Hotel de la Poste
 " Hotel du Grand Miroir
 " Hotel de Flandre (see note)
 " Hotel Belle Vue (see note)
 " Hotel Mengelle
 " Hotel de France
 " Café Restaurant des Musées
 " Hotel Metropole (see note)
 " Grand Hotel (see note)
Bucharest (Roumania)—Hotel Splendid
Budapest—Hotel Hungaria [terre]
 " Hotel de la Reine d'Angle-Grand Hotel Royal
Budweis—Hotel Kaiser von Oesterreich
Capellen-Stolzenfels—Hotel Bellevue
Carlsbad—Hotel Hannover (see note)
 " Savoy Westend Hotel (see note)
 " Hotel Württemberger Hof
Carlsruhe—Hotel Germania
Cassel—Hotel Royal
Clerc—Hotel Prinzenhof
Coblenz—Grand Hotel Belle Vue
Cologne—Hotel Disch
Cologne—Hotel du Nord
Constance—Hotel and Pension Insel
 " Hotel Hecht
Cortina—Hotel Aquila Nera
 " Hotel Cristallo
Cracow—Grand Hotel (see note)
Creuznach—See Kreuznach
Dinant—Hotel des Postes [Schuetzen
Donaueschingen (Black Forest)—Hotel
Dordrecht—Hotel Orange [Station]
Dresden—Grand Union Hotel (near Alt
Dusseldorf—Hotel Heck (see note)
 " Hotel Monopoli-Metropole
Echternach—Hotel du Cerf
Eger—Hotel Kaiser Wilhelm
Eisenach—Hotel Kaiserhof
Ens—Hotel Four Seasons
 " Hotel de l'Europe
Feldberg (High Mountain Station) (Black Forest)—Hotel Feldbergerhof
Field of Waterloo—Museum Hotel
Flushing—Hotel Zeeland
Fondo Ronsberg (Austrian Tyrol)—Hotel
Frankfort—Hotel Swan [alla Posta
 " Hotel de Russie
Freiburg (Baden)—Hotel Trescher
Freudenstadt (Black Forest)—Hotel
 " Schwarzwald
Furtwangen (Black Forest)—Sun Hotel
Gernsbach (Black Forest)—Bath Hotel
Ghent—Hotel de la Poste
Gmunden—Hotel Bellevue
Goerlitz—Hotel Vier Jahreszeiten
Golling—Hotel zur Alten Post
Gorz—Hotel Sudbahn
Gossensass (Tyrol)—Hotel Grobner
Gotha—Hotel Wuenscher
Graz—Hotel Elephant
Gries (Tyrol)—Hotel Grieserhof
Haarlem—Hotel Funckler
Hague—Hotel Bellevue
 " Hotel Paulez [note]
 " Hotel du Vieux Doelen (see
Halle—Hotel Preussischer Hof
Hamburg—Hotel Streit
Hanover—Hotel Continental
Heidelberg—Hoteldel'Europe
 " Grand Hotel [Maier
Hochenschwand (Bl. Forest)—Hotel
 " Hotel Schwansee
Hochfinstermunz—Hotel Hochfinster-
 " munz
Hohenschwangau—Hotel Alpenrose
 " Hotel Schwansee
Holsteig (Hollenthal) (Black Forest)—
 " Golden Star Hotel
Homburg—Hotel Belle Vue (see note)
Hornberg (Black Forest)—Schloss Hotel
 " Hotel Baeren
Igls (Tyrol)—Hotel Iglerhof [Forellen
Isenburg-a-Harz—Hotel zu den rothen
Innsbruck—Hotel Tyrol (see note)
Ischl—Hotel à la Croix d'Or
 " Hotel Kaiserkrone
Jena—Hotel Schwarzen Baeren
Karerssee (Tyrol)—Hotel Karerssee (see
Kempten—Hotel Krone [note]

Italy—continued

- Leghorn*—Hotel Angleterre et Campari
Levo—Hotel Levo
Loreto—Hotel Pace e Gemelli
Lucca—Hotel de l'Univers
Luino—Hotel Simphon
 " Terminus Hotel
 " Station Buffet
Madesimo—Hotel de Giacomi
Mantua—Grand Hotel Aquila d'Or
Menaggio—Hotel Menaggio
 Hotel Victoria
Milan—Grand Hotel de Milan (see note)
 " Hotel de l'Europe
 " Hotel Continental
 " Hotel Manin
Monsummano—Hotel Royal
Montecatini (near Florence)—Grand
 Hotel de la Paix
Naples—Grand Hotel (see note)
 " Parker's Hotel
 " Hotel de Londres
 " Grand Hotel du Vesuve
 " Hotel Continental [note]
 " Bertolini's Palace Hotel (see
 " Hotel Royal des Etrangers (see
 " note) [lais
Nervi—Grand Hotel et Pension Ang-
Orbetello—Station Buffet
Orieto—Grand Hotel Delle Belle Arti
Padua—Grand Hotel Fanti
Pallanza—Grand Hotel Pallanza
 Hotel Eden
Pegli—Grand Hotel de la Mediterranée
Perugia—Grand Hotel Brufani
 Palace Hotel
Pisa—Hotel Victoria
 " Station Buffet
 " Hotel Restaurant Nettuno (meals
Pistoia—Hotel du Globe [only]
 " Station Buffet
Pompeii—Hotel Suisse
Portofino—Grand Hotel Splendide
 Lunch and Dinner Coupons Series C will be accepted in the restaurant car on
 the Sicilian Railways.
 Coupons Series C for plain breakfast, lunch, and dinner at table d'hôte, will be
 accepted on the steamers on Lakes Como, Lugano, and Maggiore.

- Positano*—Hotel Margherite
Rapallo—Grand Hotel and d'Europe
Rapallo—Hotel Royal
Ravenna—Hotel Byron
Rome—Continental Hotel (see note)
 " Hotel Marini (see note)
 " Hotel Quirinale (special coupons)
 " Station Buffet
Salerno—Hotel d'Angleterre
Salice—Grand Hotel
Salsomaggiore—Grand Hotel Milan
 " Hotel Central Bagni
 " Grand Hotel des
 " Thermes (see note)
San Remo—Continental Palace Hotel
 " Grand Hotel de Nice
 " Hotel Victoria
 " Hotel de l'Europe et de la
 " Paix
Sienna—Grand Hotel
Sondrio (Valtellina)—Hotel de la Poste
Sorrento—Hotel Tramontano
Spezia—Hotel d'Italie
 " Station Buffet
Stresa—Hotel des Isles Borromées
 " Hotel Milan
Tirano—Grand Hotel Tirano
Turin—Hotel Trombetta
 " Hotel d'Angleterre
 " Station Buffet
Varallo—Etablissement Hydrothero-
 pique and Grand Hotel
Varese—Grand Hotel Varese
Venice—Hotel Victoria
 " Hotel Britannia (see note)
 " Royal Hotel Danieli (see note)
 " Grand Htl. des Bains (*The Lido*)
Verona—Hotel Colombe d'Or
 " Grand Hotel Londres & Royal
 " Deux Tours
Viareggio—Hotel de Russie
Vintimille—Station Buffet

EASTERN AND EGYPTIAN HOTELS (SPECIAL COUPONS.)

10s. per day (blue).

- Bagdad*—Hotel d'Europe
Broussa—Hotel d'Anatolie
Cairo—Hotel du Nil and Hotel Metro-
 pole (except in January, February,
 and March).
Corinth—Hotel de la Gare
Hafia—Hotel Carmel
Jaffa—Hotel Jerusalem
Jericho—Hotel Bellevue
Jerusalem—Hotel Kamiritz
Nauplia (Greece)—Hotel Mycenæ
Nazareth—Hotel Germania
Patras—Hotel Patras
Port Said—Hotel Continental
 " Eastern Exchange Hotel

- Therapia (Bosphorus)*—Hotel d'Angle-
Tiberias—Hotel Tiberias [terre

12s. per day (pink).

- Alexandria*—Hotel Abbat
Baalbec—Grand New Hotel
Beyrout—Hotel d'Orient
Broussa—Hotel Belle Vue
Bulketey-Rimleh (near Alexandria)—
 Carlton Hotel
Cairo—Hotel Bristol (from April 1st to
 December 31st).
 " Hotel Royal
 " Villa Victoria
 " Hotel Metropole (during Jan-
 uary, February, and March).

Eastern and Egyptian Hotels (Special Coupons)—continued.

12s. per day (pink)—continued.

Constantinople—Hotel Royal d'Angleterre

" Hotel de Londres (from June 15th to August 31st, and from December 1st to end of February).

Damascus—New Hotel Victoria

Helouan—Grand Hotel des Bains

Jerusalem—Grand New Hotel

Port Said—Savoy Hotel

Prinkipo (near Constantinople)—Hotel

Giacomo

13s. per day (buff).

Alexandria—New Khedivial Hotel (except January, February, and March).

Assouan—Grand Assouan Hotel (from beginning of season until December 31st).

Athens—Hotel d'Angleterre (February 1st to May 31st). (Complete day-coupons only received).

Cairo—Shepherd's Hotel, Ghezireh Palace Hotel, Savoy Hotel, and Grand Continental Hotel (except January, February and March).

Cairo—Hotel Bristol (during January, February, and March).

Cairo—Hotel d'Angleterre (except January, February, and March).

Cairo—Mena House Hotel (Pyramids), (during October, November, December, and April).

Cairo—Hotel du Nil (during January, February, and March).

Constantinople—Pera Palace Hotel (except April and May, and from September 15th to November 15th).

Constantinople—Hotel Bristol (from June 15th to August 31st, and from December 1st to end of February).

Constantinople—Hotel de Londres (from March 1st to June 15th, and from September 1st to November 30th).

Helouan—Tewfik Palace Hotel

Ismailia—Hotel Victoria

Luxor—Hotel Luxor (except in January and February, and from March 1st to 15th). Hotel Karnak (a supplement of 1s. per day will be required during February).

Prinkipo (Princes Islands)—Hotel Giacomo

15s. per day.

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For references see page 22.

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For references see page 22.

B

Special New Series—continued.

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For references see page 22.

Special New Series—continued.

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 Oustreham (Riva Bella)—Hotel du
 Chalet

For references see page 22.

Special New Series—continued.

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Prague (Austria)—Hotel d'Angleterre
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Salvan (Valais, Switzerland)—Hotel de
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 Vittoria
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 Cosmopolitan Hotel
Santa Cruz (Teneriffe)—Hotel Britan-
 nique (3)
Santa Maria degli Angeli (near Assisi, Italy)—Hotel Porziuncola
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 Royal (16)
 Hotel Zeerst
Schierke (Germany)—Hotel Furst Stol-
 berg
Schoenwald (Baden, Germany)—Hotel
 Siedle zum Hirschen
Schönwald (Black Forest)—Kur Hotel
Schuls-Tarasp (Switzerland)—Hotel du
 Parc
Schneelbach (Germany)—Htl. Continental
Schwerin (Mecklenburg, Germany)—Hotel
 Niendorff [Blanc
Schweyz (Switzerland)—Hotel du Cheval
Sedan (France)—Grand Hotel de la
 Croix d'Or
Selzach (Switzerland)—Hotel zum Kreuz
Sepey (Vallée des Ormonts, Switzerland)—
 Hotel du Mont d'Or
Saïri-Lerante (Italy)—Hotel d'Europe
Scille (Spain)—Hotel and Pension
 Anglo-American
 " " Hotel de Rome (9)
 " " Hotel La Peninsular
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Sirmione (Italy)—Grand Htl. des Termes
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 à Cheval
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 Hotel Post
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Steinach-Indring (Austria)—Station Htl.
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Special New Series—*continued*.

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1) 50 c. on lunch coupon. (2) 1 fr. on lunch coupon. (3) Between October 1st and May 31st 9s. per day is charged at this hotel conditionally on passengers staying a minimum of three days. (4) 50 c. on the lunch coupon when presented alone. (5) During August a supplement of 1 to 3 fr. will be charged on bedroom coupons according to the floor. (6) A supplement of 2 mks. per day required during July and August. (7) A supplement of 1 fr. 25 c. per day is required at this hotel. (8) 1 fr. on déjeuner coupon. (9) During the Holy Week and Fair a double set of coupons, plus a supplement of 6 pesetas, will be required to cover a full day's boarding and lodging at this hotel. (10) A supplement of 50 pfennig is required on the dinner coupon at this hotel. (11) Extra charge on bedroom coupon during Carnival. (12) 50 c. on dinner coupon. (13) 50 c. on bedroom coupon. (14) The luncheon coupon is accepted at this restaurant. (15) Open from April 1st to October 1st only. (16) This hotel is only open during the season. (17) If coupons are not given up in their entirety a supplement of 1 fr. will be charged on the lunch coupon. (18) A supplement of 1 lire will be charged to passengers using the lunch coupon only. (19) The following supplements are charged at this hotel during August:—1 fr. dinner, 1 fr. luncheon, 25 c. plain breakfast, and 1 fr. bedroom coupon. (20) A supplement of 50 c. on dinner coupons. Passengers are requested to advise hotel proprietor a day in advance of their arrival. (21) A supplement of 50 c. will be charged if coupons are not given up in entire days. (22) The hotels at Ostend are closed from October 15th to May 15th. (23) 1 fr. extra payable for bedrooms having a balcony. (24) A supplement of 50 c. is required on the meat breakfast coupon. (25) 75 c. on meat breakfast coupon. (26) 1 fr. on dinner coupon. (27) This hotel is only open from July 1st until October 1st. (28) At the time of the Races which take place in August a supplement of 2 fr. per day is charged at this hotel on each bedroom coupon. (29) Series R coupons accepted during the winter season. (30) A supplement of 50 pfennigs is payable on the bedroom coupon at this hotel. (31) 1 mk. on bedroom coupon. (32) A supplement of 1 fr. per day during January, February and March.

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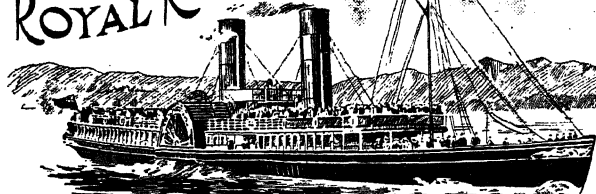
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This favourite first-class Hotel, with a large Garden and Terrace, situated opposite the Landing Station of the Steamers, and close to the Railway Station, has an excellent reputation for its general comfort. Table d'Hôte at One o'clock. Private Dinner any time. Owner of the best Vineyards. Hot and cold Rhine Baths in the Hotel. Carriages for excursions.

The Hotel Coupons of Messrs. Cook & Son are accepted here.

BOLOGNA.**GRAND HOTEL D'ITALIE—BAGLIONI.**

First-class Hotel, highly patronised. Central. Reading and Smoking Rooms with English Newspapers. Baths. Douches. Elevator (Lift). Electric Light in every room. Central Heating. Perfect Sanitation. Omnibuses meet all trains night and day. Choice Cuisine. Moderate Pension charges. The meals are served at separate tables. Reliable information given to Cyclists, etc., as to roads and distances. Auto Garage and Benzine. *Cook's Coupons accepted.* GUIDO BAGLIONI, Proprietor.

Branch Houses { Gd. Hotel Trombetta, Angleterre, Turin, and Grand Hotel
at Ceresole, Reale.
" Baglioni, Florence.

BONN.**GRAND HOTEL ROYAL,**

ON THE BANKS OF THE RHINE.

(ERMSKEIL).—Manager—L. VOGELER.

First-class Hotel of European repute; largely patronised by English and American families. Situation unequalled—facing the Rhine, Seven Mountains, and Park near Landing Place and Railway Station. Beautiful Gardens, Ladies' Saloons, Reading, Smoking, and Billiard Rooms. Warm and cold Baths. Highly recommended. Lift.

Cook's Hotel Coupons accepted.

BORDEAUX.

HOTEL DE FRANCE.

(GRAND HOTEL AND HOTEL DE NANTES UNITED.)

Proprietress, Vva. LOUIS PETER.

First-class Hotel situated full south, opposite the Grand Theatre, the Prefecture, the Bourse, the Custom House, and the Port. Every modern comfort. Telephone. Lift. Electric Light. Calorifère. Baths and Smoking-rooms. Ninety rooms, from 3 francs. Pension from 11 francs per day. Magnificent cellars, containing 80,000 bottles, may be seen at any time.

Cook's Coupons.

BRIGUE.

GRAND HOTEL COURONNE ET POSTE.

First-class house. Entirely renovated, 1902. Latest sanitary perfections. Baths. Electric Light. Near Station and Post Office. Lift. Open all the year.

Cook's Coupons accepted.

JOSEPH ESCHER, Proprietor.

Cook's Private Carriages for all destinations.

BRUGES.

HOTEL DE FLANDRE,

RUE NORD DU SABLON.

This unrivalled Establishment has been considerably enlarged and embellished by the present Proprietor, E. H. BENNEL. Public Saloons, Reading and Smoking Rooms. Also a spacious Garden. (Not to be confounded with COMTE DE FLANDRE, opposite the Station.)

Cook's Coupons accepted.

BRUSSELS

GRAND HOTEL.

Convenient for Nord and Midi Station. Grand Café. Grill Room. Warmed throughout by Steam.

Cook's Coupons accepted.

BRUSSELS.

HOTEL DU GRAND MIROIR.

Proprietor, Mr. JULES DOURIN.

A well-conducted and old-established Hotel, situated Rue de la Montagne, 28, has an excellent reputation for its general comfort, cleanliness, superior accommodation, and very moderate charges. The landlord speaks English, French, Dutch, and German. Omnibuses meet the trains at the Northern and Midi Stations. Electric Light in all the rooms.

The Hotel Coupons of Messrs. Cook & Son are accepted here.

BRUSSELS.
ROYAL LACE MANUFACTORY,
BRUSSELS INDUSTRY.
BERTINE LEEFSON,
2, RUE DE LA CHANCELLERIE.

(Opposite Branch Post Office.)

We recommend visitors not to leave Brussels without seeing the interesting process of our Lace-making. *Entrance Free.*

Any visitors wishing to buy will find our prices most reasonable. All newest designs.

BRUSSELS.
HOTEL DE LA POSTE.

Proprietor, H. TILMANS.

This excellent Establishment, situated Rue Fosse aux Loups, will be found very convenient for visitors who prize cleanliness and comfort. It is very substantially furnished, has an excellent *cuisine*, and displays every attention to visitors, the charges being moderate. It is well situated for tourists desirous of rendering themselves familiar with the principal objects of interest in the Belgian capital, and the landlord will be found willing to afford every information in his power. Proprietor speaks English, French, German, Dutch, and Italian. Omnibus to and from the station. Telephone. Smoking and Sitting Rooms. Electric Light in all the Rooms. Telephone No. 392.

Cook's Coupons.

BRUSSELS.
HOTEL DE L'UNIVERS AND HOTEL
DE SUEDE.

48, RUE NEUVE, and BOULEVARD DU NORD, 9.

Proprietress—Mad. SCHÆFFTER WIERTZ.

First-class. Electric Light.

Cook's Coupons.

Omnibus.

BRUSSELS.
HOTEL DE BELLE VUE & HOTEL DE
FLANDRE.

Both first-class Hotels, in the best and healthiest situation of the town; near the King's Palace, overlooking the Park and the Place Royale. Every desirable accommodation. Electric Light. Bath Rooms. Lift in both of the Hotels. Ticket and Booking Office for luggage.

E. DREMEL, Proprietor.

Address letters or telegrams—Hotel Belle Vue or Hotel Flandre, Brussels.

Cook's Coupons.

BRUSSELS.
THE ORIGINAL ROYAL BELGIAN
LACE FACTORY.

T. DES MARES (Georges Moens & Co. Successors), House Founded 1781,
 19 and 21, Rue de la Chancellerie.

Strangers are invited to visit the great central WORK ROOMS, where every kind of LACE is made. **ENTRANCE FREE.** Please to notice that the only entrance to our Manufactory is No. 19, the fifth house in the street. A great choice of all kinds of Lace for Visitors wishing to purchase, at most reasonable prices. Every article marked in plain figures

BRUSSELS.

GRAND HOTEL DE LA MARINE.

(MARINE HOTEL.)

Bd. du JARDIN BOTANIQUE.

This Hotel is situated close to the North Station, in the finest and healthiest part of the town. First-class cooking. Wines and Beer. English comfort. Reading, Smoking, and Conversation Saloons. Baths. English, German, Dutch, and French spoken.

Cook's Coupons accepted.

BRUSSELS.

GRAND HOTEL DE LA PROVIDENCE,

16-18, PLACE DE LA CONSTITUTION, 16-18.

(BRUSSELS SOUTH STATION.)

Proprietor—AD. SERMEUS.

Terrace 100 feet from the ground. The Finest Panorama of Brussels.

A Bar-Restaurant adjoins the Hotel. This Hotel being advantageously situated at the departure station for Waterloo, as well as for Paris and London *via* Calais, is recommended on account of its good cooking, cleanliness, great comfort, and moderate charges. The tramways start from here in connection with routes to all parts of the town. English, German, French, etc., spoken. Reading Room. Telephone No. 2364. Baths. Elevator.

Cook's Coupons accepted.

Electric Light.

CAIRO.

BRISTOL HOTEL.

Thoroughly renovated and newly furnished. This first-class house is situated opposite the Esbekieh Gardens and within a few minutes' walk of the Opera House, the Telegraph and Post Offices, the principal Banks and Railway Stations. Perfect sanitary arrangements. Electric Light. Excellent Table and Wines. Personally managed by the Proprietor himself, who spares neither pains nor trouble to secure the comfort of his clients. Omnibus meets all trains, and representatives are stationed at Alexandria and Port Said for the convenience of clients.

CHARGES: From 10/-, with special deductions for a long stay for Families, Residents, and Officers of the Army of Occupation. CH. BAUER, Proprietor.

GRAND CANARY (Canary Islands).

THE ENGLISH AND CONTINENTAL HOTEL.

Old-established Hotel, in Plaza de San Bernardo, Las Palmas, five minutes' walk of sea. First-class accommodation for visitors. Spacious Dining Room, Drawing Room, Billiard Room, Library. Bedrooms light, well ventilated, comfortably furnished. Cuisine excellent. Established 1884. Moderate terms. English management. Electric light.

THE BELLA VISTA HOTEL.

This Hotel, established 1892, is 1,200 feet above sea level, seven miles from Las Palmas, in the Monte District, recognised as the healthiest and loveliest in the Island. Beautiful walks and drives in every direction. Large Reception, Reading, Ladies' Rooms. Lawn Tennis Ground, extensive Gardens. Terms from 6/- per day. Sanitary arrangements in both Hotels are excellent. Splendid view of sea and mountains.

CARNAC-PLAGE (Morbihan).

GRAND HOTEL.

(Five hours from St. Malo, ten hours from Paris.)

Magnificent Beach. Splendidly situated amidst Druidical, Gallic and Roman Monuments. Known throughout the World. Charming Walks. Entirely New. Comfort and modern hygienic arrangements. Hot and Douche Baths. Dark Room. Petits Chevaux Club. Lawn Tennis. Carriages for Excursions. Moderate Prices. Pension Terms on application. London Newspapers. English spoken.

Chalets, Villas, and Land to be Let or For Sale. *by* Manager, G. HUPENOIR.

Apply for Plans and Particulars to l'Administrateur, Carnac-Plage, Carnac. Local Railway between Auray Station and Carnac.

CHALONS s. MARNE (France).

HOTEL DE LA HAUTE MERE DIEU.

Chalons s. Marne is just halfway between London and Basle, and the Hotel de la Haute Mère Dieu is the best and most convenient place for travellers wanting a good rest after a long journey. They will find there very comfortable rooms, with fireplaces, excellent cooking, and one of the finest cellars. Reading and Smoking Rooms. Gardens. Modern sanitary arrangements. Omnibus at the station day and night. Moderate prices. English spoken. Table d'Hôte at 11 and 7 o'clock. Five very fine and very old churches to be seen in Chalons. Five miles from Chalons, Notre Dame de l'Epine, beautiful Abbey Church, built by the English in the 16th century.

Telegraphic Address: HOTEL MEUNIER.

MEUNIER, Proprietor.

CHAMOUNIX.

HOTEL DE LONDRES, D'ANGLETERRE AND GRAND HOTEL.

ALL FIRST CLASS.

Large Garden. Splendidly situated.

Cook's Coupons accepted.

PROP., CREPAUX-TAIRRAZ.

CHAMOUNIX.

HOTELS BEAU-SITE AND CONTINENTAL.

Excellent second-class Hotel, recommended to families for great comfort. Beautifully situated in a large garden facing Mont Blanc and its Glaciers. Good sanitary conditions. First-rate cooking. Most moderate terms. Bath Rooms. Smoking and Reading Rooms. Dark Room. Electric light throughout. Telephone. Omnibus. Winter season.

Patronised by English families.

Cook's Coupons accepted.

Proprietor—J. CURRAL-COUTTET.

CHAMOUNIX.

GRAND HOTEL ROYAL AND DE SAUSSURE.

First-class English family Hotel. Delightful free situation with a large sheltered Park and Garden. Magnificent view of the Mont Blanc, Glacier de Bosson, and Aiguilles Rouges. High Class Cuisine. Restaurant, Smoking and Reading rooms. Baths. Excellent Telescope for free use of visitors. Electric Light throughout. Moderate charges. Special arrangements for families. Mrs. Exner is English. Cook's Coupons. During Winter, Empress Hotel, Beaulieu. Proprietor, EMIL EXNER.

COLOGNE.

HOTEL DISCH.

First-class. Old-renowned. With every modern comfort.

Omnibus at the Steamboats and the Station.

COMO.

“PLINIUS” GRAND HOTEL.

Magnificent Palace built for the purpose, with the most complete modern comforts. Open position on the border of the Lake, with Garden. Opened April, 1899. Reasonable prices. English Church.

Proprietor - V. COLLEORI.

CONSTANCE (Germany).

INSEL HOTEL,
ON THE LAKE.

One of the most curious Hotels in Europe. Ancient Dominican Convent, with beautiful frescoes from the 12th and 13th centuries, and historical reminiscences, now converted into a large first-class Hotel. 300 Beds, with every comfort. Electric Light. Lift. Shady Garden. Baths. Fishing. Rowing. Launch Steamer.

M. BRUNNER, Manager.

CONSTANTINOPLE.

HOTEL BRISTOL.

House of the first class, newly and expressly constructed for a Family Hotel, luxuriously furnished, and offering the greatest comfort at a very moderate price. Situated in the centre of Pera, opposite the Municipal Garden. Splendid view of the Bosphorus and the Golden Horn. American Elevator. Baths in every apartment. Rooms for reception, reading, smoking, &c. French and English cuisine.

Proprietor - ADAMOPOULOS.

Cook's Coupons.

CONSTANTINOPLE - PERA.

GRAND HOTEL DE LONDRES.

First-class Hotel, newly built, with the latest improvements, richly furnished, with taste and comfort. Situated full south, in the centre and healthy quarter of Pera, opposite the Public Garden and French Theatre. Splendid view of the Bosphorus, the Golden Horn, and Staniboul. French Elevator, Baths, Post-Office, Telephone, &c., in the Hotel.

Proprietor - ADAMOPOULOS.

CORDOVA.

HOTEL SUISSE.

The best and most comfortable Hotel in Cordova. Pleasantly situated, convenient for the Cathedral, Roman Bridge, &c. &c. Omnibus meets trains. Interpreter at Railway Station.

Cook's Coupons accepted.

COPENHAGEN.

HOTEL KING OF DENMARK.

Entirely renovated and refurnished. Electric light. Central heating.

New Vienna Café. New Restaurant.

MARIENLYST CURE AND BATHING HOTEL COMPANY, HELSINORE

(50 minutes per rail from Copenhagen).

The famous town of Shakespeare's Prince Hamlet, whose tomb is to be found here,

Two hundred rooms and salons facing the sea and the Castle of Kronborg. Most recherché bathing place of all Scandinavian medicinal baths.

Casino. Concerts. Theatre.

The Direc ion.

CORTINA D'AMPEZZO (Tirol).

HOTEL AQUILA NERA.

Proprietors—FRATELLI GHEDINA.

Hotel with two out-houses, nicely situated 1219 metres above sea level, surrounded by own gardens, at the disposal of the guests. Table d'Hôtes and Pension. Open the whole year. Own Swimming Bath five minutes from the house. Horses and carriages for driving and riding kept at the house. Excellent Conductors.

Cook's Coupons.

COUTANCES (Normandy).

HOTEL D'ANGLETERRE.

Proprietor, BRIENS, dit Longchamps

(Correspondent and Member of Touring Club of France).

Newly enlarged. Recommended to Families. Near the Cathedral. Moderate Prices. Omnibus to all the trains.

DIEPPE.

GRAND HOTEL.

First-class Hotel on the sea front, facing the sea. Lift. Baths. Electric Light. The most important house of the town, and recommended for its comfort and moderate prices.

G. DUCOUDERT, Proprietor.

DINAN.

HOTEL DE BRETAGNE.

First-class Establishment, recommended to Families. Best situated in the town. on the Place Duclos, near the Promenades. Moderate charges. Special arrangements for lengthened stays in the winter. Select cooking. Large Reading Room. Extensive Terrace. Post and Telegraph Office, Telephone, Bath Room. Correspondent of Automobile Club de France.

Cook's Coupons accepted.

DRESDEN.

GRAND UNION HOTEL.

Next Hotel to the Central Station.

Proprietor, H. SCHNELLE.

First-class Hotel. Patronised by English and American families. Charges moderate. Elevator. Electric Light. Telephone.

Cook's Coupons accepted.

EGGISHORN.

HOTEL JUNGFRAU.

2½ hours above Fiesch. 120 Beds. Pension for prolonged stay. Numerous and splendid excursions to the Jungfrau, Glacier d'Aletsch, &c. Same house.

PAVILLON CONCORDIA, 2800m.

HOTEL RIEDERALP, 1950m.

HOTEL RIEDERFURKA, 2200m.

Admirably situated for a long sojourn. Glacier d'Aletsch close by.

EMS.

HOTEL FOUR SEASONS AND EUROPE.

First Class. Most convenient situation. With its own Thermal Saline Springs. Bathing and Inhaling Institution. All modern comforts. Strictly moderate charges and Pension throughout the season. Direct covered communication between Hotel and the Royal Springs and Drinking Halls.

LEON GRAEF, Proprietor.

ENGELBERG.

Climatic Station.

Altitude 3,000 feet (1,019m.)

GRAND HOTEL KURANSTALT, AND
HOTEL KURHAUS TITLIS.

Two first-class Establishments, with 500 Beds and all the modern comforts. Large Parks. The first-named Hotel possesses Bath installations for water cures in agreement with the requirements of modern science. Electricity. Massage. Medico-mechanical Institution. Electric Light. Baths. Large newly-built Concert and Ball Hall. Season May to October. Kindly apply for Prospectus and Pension Terms.

ED. CATTANI, Proprietor.

FLORENCE.

HOTEL MINERVA.

PLACE S. MARIA POVELLA.

Only comfortable Hotel near the Railway Station. Five minutes from the centre. Electric Light. Lift. Central Heating.

Cook's Coupons accepted.

Proprietor and Manager—G. CANDRION (Swiss).

FLORENCE (Italy).

HOTEL DE LONDRES & METROPOLE,

VIA SASSETTI (Sassetti Palace).

Close to the Piazza Victor Emanuel. New part of the town. Central and quiet location, full south. Lift. Electric Light throughout. Baths. Omnibus at the Railway Station. Open all the year.

TELEGRAPHIC ADDRESS—"Luckenbach, Florence."

P. LUCKENBACH, New Proprietor.

FLORENCE.

GOBBO'S HOTEL,

FLORENCE WASHINGTON.

First-class House, Lung Arno, full south. Thoroughly comfortable. Electric Light. Lift, &c. &c.

Telegraphic Address—"Hotel Gobbo, Florence."

Cook's Coupons accepted.

FLORENCE.

GRAND HOTEL PORTA ROSSA ET
CENTRAL.

Most complete Second-class Hotel. Every comfort. Full south. Centrally situated. Lift. Electric Light, and central steam heating in every room. Hot and cold Baths. Douches. Omnibus at the station.

Cook's Coupons accepted.

GEMOLDI FERRETTI & COLOMBO.

FRANKFORT.

HOTEL PRINZ HEINRICH.

Opposite the Central Railway Station. 65 large airy rooms from two Marks upwards. Electric Light throughout. Shady Garden. Bathroom

on each floor.

Cook's Coupons accepted.

Proprietor—WILLIAM BOPP.

D

CONTINENTAL HOTELS.

FRANZENSBAD.

KOPP'S KONIGSVILLA.

SCHNEPPENSTRASSE, next to "KAISERBAD.")

Newly built First-class Family Hotel. 10,000 metres of own Park. Lawn Tennis Grounds. Member of Imperial and Royal Families, and by the aristocracy. Arrangements for Pension.

J. F. KOPP (Purveyor to the Court), Proprietor.

FREIBURG (Baden).

TRESCHER'S CONTINENTAL HOTEL

(ZUM PFAUEN).

Old-established Family Hotel and Pension, next the principal station. No omnibus wanted. Recently renovated and enlarged by thirty rooms, overlooking the large Garden and Black Forest. Latest and best Sanitary arrangements. Baths on each floor. Electric Light. New Lift. Dark Room. Special Automobile House. C.T.C. and D.L.R. Headquarters of the Freiburg Badminton and Ping-Pong Club. Also known for the advantageous arrangements with Families for a long stay. Carriage arrangements for all the Black Forest Tours. Good Cuisine and excellent Wines.

V. L. TRESCHER, Proprietor.

GENEVA.

HOTEL DE RUSSIE ET CONTINENTAL.

First-class. Finest and central situation on the Lake. Full view of Mont Blanc. Pension for prolonged stay. Golf Links. Private Baths and every modern comfort.

Cook's Coupons.

New Proprietor and Manager—V. ERNENS.

GENOA (Italy).

HOTEL CONTINENTAL.

All modern comforts. Close to Cook's and North German Lloyd's Offices. Large Garden. Quiet Rooms with Dressing Room. Tariff posted in each room. American or European plan. *Cook's Coupons* accepted.

MELANO BROTHERS, Proprietors.

SUMMER SEASON—GRAND HOTEL.

BATHS OF MONTECATINI, near FLORENCE. Sulphur, Chlorine, and Saline Waters.

GENOA.

HOTEL DE LONDRES.

Opposite to the Station, near the Steamers. Railway Ticket Booking Office. Perfect Heating. Ventilation and Sanitary arrangements. Tariff in each room.

FEDERICO FIORONI,

GLETSCH.

HOTEL DU GLACIER DU RHONE A GLETSCH.

1800 m. 250 beds. Electric Light. Baths. The Furka, Grimsel and Brigue Diligences stop here at midday and evening. English Church.

• **HOTEL PENSION BELVEDERE (ROUTE FURKA).**

One and a half hours from the Hotel du Glacier du Rhône. 2200 m. 93 beds. Most splendid view over the Rhone Glacier and the Alps. Both Hotels considerably enlarged and provided with every modern comfort, including Post and Telegraph Offices.

Proprietor, J. SEILER-BRUNNER.

Co-Proprietor of the Grand Hotels Seiller à Zermatt and Réffelalp. *Cook's Coupons.*

GLION SUR TERRITET.**GRAND HOTEL RIGHI VAUDOIS.**

First-class Hotel, situated in one of the finest and healthiest parts of Switzerland. full south, commanding a splendid view of the mountains and of the lake. Perfect sanitary arrangements. Lift. Electric Light. Telephone. Baths. Large Park. with Lawn Tennis ground. Central Heating. Open all the year.

Proprietor, F. RIECHELMANN.

GOSCHENEN (Switzerland).**GRAND HOTEL GOESCHENEN.**

(Facing the St. Gothard Railway Station).

English and American Visitors to this interesting part of the St. Gothard route will here find every comfort. Good Cuisine, attentive Service, excellent Beds, and perfect Sanitation. Charming walks amongst the grandest Alpine scenery. Excursions to the Devil's Bridge. Andermatt, Goschenen Valley, &c. Chief starting place for the Furka Pass and Oberalp routes.

ADAM, Proprietor.

Private Carriage Tickets from Goschenen to Furka, Brigue, Meiringen, &c., can be had at all the Offices of Thos. Cook & Son. *Cook's Coupons accepted.*

GRENOBLE.**GRAND HOTEL MODERNE.**

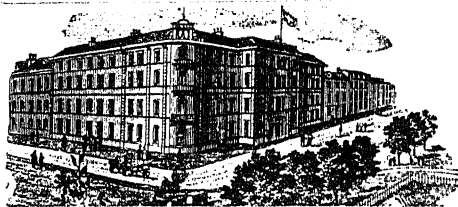
Built and furnished in accordance with the latest improvements in connection with comfort and hygiene. 200 Rooms and Saloons. Independent Apartments for families. Electric Lighting and Heating in all rooms. Baths and Douches. Lifts. Special Shelter for Motor Cars. Dark Room. Interpreters. Information given. Carriages and Guides for excursions. Railway Tickets. Telephone. Belvidere with admirable view of the Alps mountain chains. Table d'Hôte. First-class Restaurant. Moderate Terms.

GRINDELWALD.**HOTELS BEAR AND BLACK EAGLE.**

Proprietors—BOSS BROTHERS.

A well-known Summer and Winter Resort. The Bear Hotel remains open all the year round.

Cook's Coupons.



THE HAGUE.

HOTEL DE BELLE-
VUE À LA HAGUE.

C. J. V. VELSE. Proprietor.

THE HAGUE.

HOTEL DU VIEUX DOELEN.

Proprietor, FRED. J. J. C. VAN SANTEN TOURNOOIVELD, 3, 4, 5.

This first-rate Hotel, patronised by the high class of society, is delightfully situated in the vicinity of the Royal Park and public buildings. It may be ranked, for its comfort and good accommodation, among the best first-class Hotels on the Continent. Splendid and lofty dining-room for its "Table d'Hôte." Beautiful garden for the use of visitors. Letter-box. Foreign newspapers. Totally restored and newly furnished.

EXCELLENT GUISINE.

Cook's Coupons.

Large, newly built, beautiful Serre. International Telephone, No. 265.

HEIDELBERG.

GRAND HOTEL.

FIRST CLASS.

Proprietors--Messrs. SCHAEFER & MICHEL.

Near to Railway Stations (no omnibus necessary), Post Office, and Promenade, with shady Garden and Terraces. Splendid view of the Castle and mountains. Lift. Electric Light in every room.

Cook's Coupons.

HEIDELBERG.

DARMSTADTERHOF.

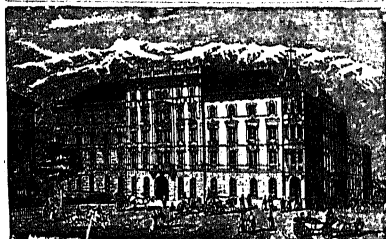
Proprietor--H. KRALL.

Electric Light.

Central Heating.

Four minutes from the Station, on the Bismarckplatz.

Cook's Coupons, Series R, accepted.



INNSBRUCK.

WINTER AND SUMMER RESORT.

Climate in Winter sunny, dry, cold, bracing, without cold winds, especially recommended for weak constitutions, anæmia, reconvalescence, throat diseases, &c.

All sorts of Winter Sport--Tobogganing, Skating, Sleighing (splendid skating rinks), amusements, theatres, balls, concerts, &c. Excellent Educational advantages. University, Gymnasium, Music, &c. &c. Schools, private lessons. Summer Season, beautiful Walks, Excursions, &c.

HOTEL TYROL.

sions, &c. First-class modern comfort. Lift. Electric Light. Home comforts. Historical ion. Cook's Tours.

pamphlet, illustrated, sent on application. **CARL LANDSEE, Proprietor.**

INTERLAKEN.

GRAND HOTEL VICTORIA.

- In unique position on the "Höheweg," offering a grand view of the Jungfrau and its incomparable panorama. First class Hotel. Apartments of Sitting, Bed, and Private Bathrooms. French Restaurant. American Bar. Lifts. Electric Light. Central Heating. Concerts. Balls. Splendid Sporting Grounds. Motor car Shed.

Pension Terms in Spring and Autumn.

GRAND HOTEL JUNGFRAU.

Situate in the centre of Höheweg, with a magnificent view of the Jungfrau. Recently enlarged and improved, with every modern comfort. Private Bathrooms. Grand Restaurant with Terrace and Grill Room. Large Hall. Rooms from 3 francs. Large shady Gardens. Lawn Tennis. Motor car Shed. Pension prices for a prolonged stay.

HOTEL AND PENSION BELVEDERE.

In lovely position on the Höheweg, adjoining the Kursaal. Large shady Garden. Motor car Shed. Electric Light. Lift. For Families specially recommended. Golf Links.

INTERLAKEN.

GRAND HOTEL.

(Formerly the BEAU RIVAGE.)

Built in 1900. Best situation. First-class throughout. Private Bathrooms. Restaurant.

ALBERT DOEPFNER, Proprietor.

In Winter, at the GRAND HOTEL, NAPLES.

INTERLAKEN.

HOTEL DU PONT.

Close to Central Station. Large shady Garden along the river. Undoubtedly the finest view of the Glaciers. Billiard Room. Saloon. Electric Light. Baths. Perfect sanitary arrangements. Rebuilt and enlarged in 1897. Eighty beds. Front rooms only. Moderate charges. Pension. Open all the year.

Cook's Coupons.

BRUNNER, Proprietor and Manager.

JERSEY.

GRAND HOTEL.

The only first-class modern Hotel in St. Heliers. Beautifully situated, facing the Sea. Leading Hotel in the Channel Islands. Superior French cuisine. Omnibus meets all boats. Principal Languages spoken.

Telegraphic Address—"GRAND, JERSEY."

Cook's Coupons accepted.

Manager—D. de LEIDI.

JERSEY.

GRAND HOTEL DE LA POMME D'OR.

First-class Hotel, beautifully situated, facing the Sea. Replete with every comfort and convenience for Visitors, Tourists, and Families. Lofty and well-ventilated Bedrooms, overlooking the Sea. Ladies' Drawing-room, Coffee Room, Billiard Room, &c. Omnibuses meet steamers. Table d'Hôte.

Cook's Coupons accepted.

JERUSALEM (Palestine).

GRAND NEW HOTEL.

This First-class Hotel, situate in the healthiest part of Jerusalem, close to all the principal places of interest for Tourists, near the Jaffa Gate and opposite the Tower of David, has a fine view of the whole City and its suburbs. Airy Bedrooms, splendid Drawing, Dining, Smoking and Billiard Rooms; best Cuisine and fine Bathrooms. This Hotel has been specially built as an Hotel with the latest sanitary improvements, and acknowledged by all to be the best Hotel in Palestine and Syria. To avoid disappointment, application for rooms must be made in advance to—

A. & J. MORCOS, Proprietors.

Carriages and Interpreters meet all trains.

Cook's Coupons.

BAD KISSINGEN on KISSINGEN SPA.

HOTEL VICTORIA AND KAISERHOF.

FIRST-CLASS HOTEL.

The most fashionable and largest Kur-Establishment. Just opposite the Kurgarten Springs and Baths. Lately renovated and furnished with every comfort and modern convenience. Electric Light. Lift.

G. LIEBSCHER, Proprietor.

LAUSANNE.

HOTEL GIBBON.

Highly recommended First-class Hotel. Delightful situation and view on Lake and Alps. Large Terrace and Garden. Lift. Bath. Electric Light and Central Heating in every room.

Cook's Coupons accepted.

I. LIEBERMANN, Manager.

LINDAU (Lac Constance).

HOTEL DE BAVIERE.

A most lovely spot to break the journey or for longer stay. (See Bradshaw's "Climatic and Health Resorts.")

First-class Hotel, very comfortable in every respect. Full south position in front of the Swiss Alps. Is open all the year, and heated throughout in winter. Pension from 7 marks. Sanitary arrangements perfect. Electric light. Lift. Central Heating.

Cook's Coupons.

Proprietor—WILHELM SPARTH.

LOCARNO.

THE GRAND HOTEL.

TERMINUS OF THE GOTHARD RAILWAY ON LAGO MAGGIORE.

Open the whole year. Near the Station and Landing Stage. Most comfortable home. Best stopping place on the Italian Lakes. Magnificent Garden. Variety of beautiful walks and excursions. English Church. Lift. Electric Light. Tennis. Warm water heating.

LUCERNE.

VICTORIA HOTEL.

First Class, on New Boulevard Pilatus. 150 Beds. Electric Light and Hot Water Heating throughout. Full South View on the Mountains. Large New Hall. Table d'Hôte at separate tables. First-class "Restaurant Français."

Cook's Coupons accepted.

ALB. RIEDWEG, Proprietor.

LUCERNE.

SWAN HOTEL (HOTEL DU CYGNE).

OPEN ALL THE YEAR.

Excellent situation on the Quay. Opposite Cook's Office. Hydraulic Lift. Comfortable Reading and Smoking Rooms. Enlarged in 1897. New spacious hall. Perfect modern sanitary arrangements. Electric Light in main house and dependance.

HAEFELI BROTHERS, Proprietors.

LUCERNE.

ANGEL HOTEL (HOTEL DE L'ANGE).

Open position. 47 Rooms, 70 Beds. Reading Room. Ladies' Saloon. Café Restaurant. Large shady Terrace. Electric Light. Telephone. Omnibus at Railway Station and Steamship Pier. Moderate Charges. Open all the year round.

Cook's Coupons accepted.

A. HELFENSTEIN, Proprietress.

LUCERNE.

HOTEL DU LAC.

Next to the Station and Pier.

First-class Hotel, enlarged. A magnificent building. 200 Rooms and Saloons. 300 Beds. Fitted with all modern improvements. Two Lifts. Electric Light. Central heating arrangements. Eighty Balconies. Improved Bathing arrangements. Beautiful Panorama of the City, the Lake, and the Mountains. Moderate charges. Open all the year. *Cook's Coupons.*

SPILLMANN & SICKERT, Proprietors.

LUCERNE.

HOTEL PENSION, CHATEAU BRAMBERG
AND DEPENDANCE.

Quiet elevated situation in front of the Alps and Lake. Seven minutes from the Quai, boats, and Cook's Office. Large shady Gardens. Delicious air. First-class Pension with large Villa. Excellent Cooking. Airy Rooms, Balconies, Smoking Room, Saloon, Baths. Telephone. Electric Light throughout. Managed by the Proprietors. Any information gratis. Inclusive moderate charges.

Cook's Coupons.

K. WALDIS, Proprietor.

LUCERNE.

HOTEL RUTLI.

RUTLISTRASSE, HIRSCHENGABEN.

Old-established Hotel. Recently considerably enlarged and supplied with latest improvements. Greatly recommended. Perfect sanitary arrangements. 150 Beds. Large decorated Dining Room in Gothic style. Ladies' Drawing Room. Smoking Room. Baths. Table d'Hôte and Restaurant. Excellent Cuisine. Choice Wines. Munich Beer (Lewenzbräu) Telephone. Electric Light. Moderate charges. The Hotel is the headquarters of the Lucerne "Men's Cycling Union." Stable arrangements for Bicycles. English spoken. Central heating. A. DISLER, Proprietor.

GOLD MEDAL.



LUCERNE.

BOSSARD & SON,

SCHWANENPLATZ.

MANUFACTURING JEWELLERS, GOLD and SILVER SMITHS. Dealers in Precious Stones. Artistic Work, odd Patterns. Member of the Jury, Paris, 1900



PARIS, 1889.

LUCERNE.

J. BOSSARD,

WEGGISCASSE, 40,

ANTIQUARY.

Large collection of SWISS and FOREIGN FURNITURE, SILVER PLATE, Arms, PICTURES, TAPESTRIES, &c., in a very interesting house of the 18th century.

(Tessin).

LUGANO (Paradiso).

Switzerland.

HOTEL AND PENSION BEAU RIVAGE.

With large Gardens, and entirely rebuilt with all modern conveniences and sanitary installations. Central Heating and Electric Light throughout. Nicest situation on the Lake of Lugano.

Cook's Coupons.

K. EHRET, Proprietor.

MADEIRA.

Finest situation in the Island.

One hundred and fifty feet above sea level.

JONES' BELLA VISTA HOTEL.

• Balconies 230 feet long, commanding splendid views of sea, mountains, and valley. The only hotel with three acres of level garden ground attached. Tennis Court. Drawing and Billiard Rooms. New Lounge. 50 Bedrooms. Electric Light throughout. Special terms for families. Telegraphic Address: "Sanspareil, Madeira." Illustrated Pamphlet free from Steamship Company's Hotel Tariff Bureau, 275 (late of 96), Regent Street, London; E. G. Wood, Queen Street, London; J. O. Hayward, Union Passage, Birmingham; and Codes "A.B.C." and "Unicode." Terms on application
EUGENE E. JONES, Proprietor.

MARSEILLES.**GRAND HOTEL DU LOUVRE AND PAIX.**

Proprietor, L. ECHENARD-NEUSCHWANDER.

Splendid first-class Hotel. The only one in Marseilles facing south Cannebière prolongée. Electric Light in every room. English home. 250 rooms. Telegraphic address—"Louvre, Paix, Marseilles." Interpreters meet all trains and boats. Omnibus and carriages enter the covered courtyard.

Restaurant à la carte. Excellent cuisine and wines. Rendezvous of the East and homeward bound travellers. *Cook's Coupons accepted.*

Annexe: Palace Hotel and Restaurant La Réserve, Corniche. Sea front.

Proprietor, L. ECHENARD (of the Carlton Hotel and Restaurant, London).

MARSEILLES.**GRAND HOTEL DE GENEVE.**

Most central position, with view over the Sea, the Cannebière, and the Exchange. Latest sanitary arrangement. Baths. New Patent Lift. Electric Light in all the rooms. Telephone. Drawing and Smoking Rooms. Luncheon, 3 fcs.; dinner, 4 fcs.; served at separate tables. Rooms from 3 fcs. Omnibus to all trains, and Interpreter at arrival of steamers.

Cook's Coupons accepted.

E. GLOGG-MAILLE, Swiss Proprietor.

MARTIGNY.**GRAND HOTEL DU MONT BLANC.**

Principal point of departure for Chamounix and the Grand St. Bernard.

Proprietor, GEORGE MORAND.

The first and the largest Hotel at Martigny. 150 Beds. First-class Hotel. Restored completely, with twenty-nine balconies and large marquises. Splendid View. Billiards, Smoking Room. Reading Saloon, Baths in the Hotel, beautiful English Garden before the house, with ombrages and springs. Electric Light everywhere, and every modern comfort. Carriages. Careful attendance. Moderate Prices.

Cook's Coupons.

(Valais)

MARTIGNY.

(Switzerland.)

GRAND HOTEL CLERC.

First-class, well-known house. Entirely renovated, enlarged, and fitted with all modern comforts. Open all the year. Arrangements for Pension. Holders of Cook's tickets will receive special attention, and be provided with the best Carriages and Coachmen for Chamounix, Gt. St. Bernard, &c.

Proprietor and Manager - OSCAR CORNUT BRUNNER.

MAYENCE (Rhine).
HOTEL DE HOLLANDE.

Proprietor—WILHELM FRENZ.

This well-known and favourite Hotel is situated opposite the landing-place of the Rhine steamers, and near the Railway Station, and is one of the best on the Rhine for the accommodation of English Families and Tourists. The Proprietor has newly furnished the Hotel throughout, and hopes, by unremitting attention and moderate prices, to merit the patronage of English Travellers. The Hotel commands a fine view of the Rhine, situated in the midst of the Public Gardens, and will be found very convenient for Visitors. Stone staircase. Hydraulic Lift. Electric Light. Sanitary arrangements perfect. Steam heating throughout. Baths. Omnibus meets all trains.
The Hotel Coupons of Messrs. Cook & Son accepted here.

Switzerland.

MEIRINGEN.

Bernese Oberland.

HOTEL DU SAUVAGE.
(WILDENMANN).

First-class House.

In the finest Position.

English Church.

Cook's Coupons.

Proprietor—W. GUNTER.

MEIRINGEN (Reichenbach Falls).

HOTEL DES ALPES.

Beautifully situated, close to the celebrated Falls. Convenient for excursions to the Gorge de l'Aar, Grimsel Pass, the Brunig, &c. &c. Railway Station at Meiringen.

Cook's Coupons accepted.

MENTONE (South of France).

BOSSHART'S HOTELS ITALIE AND
GDE. BRETAGNE.

English House.

In the best protected elevated position, under the brow of the hill, surrounded by large Private Gardens, with fine view of the old town and the Italian Coast. Very quiet and retired, well suited as a winter residence. Every modern comfort and convenience. English Billiard Table. Lifts. Moderate charges. Dark Room for Photographers. (Mrs. Bosshart is English.)

Cook's Coupons accepted.

MERAN.

The finest Resort of South Tyrol for Autumn, Winter, and Spring.

HOTEL ERZHERZOG JOHANN.

First-class family house. Open all the year. Finest house with every modern comfort and perfect drainage. In best position near the Curhaus, English Church and Promenades. Frequented by English and American Families. Large Garden. Post and Telegraph in the House. In the Summer, Diligence to Selden, Trafoi, and Switzerland. Pension charges for protracted stay.

Proprietor—Sg. WENTER, Successor ROB. WENTER.

MILAN.**GRAND HOTEL CONTINENTAL.**

• First-class. Full south. Central. Hydraulic lift. Electric light throughout the house. Railway booking office. Open all the year. Steam Heating.

CLERICI & MULLER, Proprietors.

Cook's Coupons.

MILAN.**GRAND HOTEL DE MILAN.**

Modern first-class Hotel. Situated in the Via Alessandro Manzoni, the finest and most pleasant part of the City. Close to the Cathedral and the celebrated Scala Theatre. With all modern improvements. Latest sanitary arrangements. Railway and Sleeping-Car Booking Office in the Hotel. Luggage registered through. Bath-rooms on each floor. Central Heating and Electric Light throughout. Winter Garden. Lifts. Omnibuses meet all trains. Price List in every room. Patronised by the élite of English and American Society.

JOS. SPATZ, Proprietor.

Co-Proprietor of the Grand Hotel de la Pair, BAGNI DI MONTECATINI.

MILAN.**HOTEL VICTORIA.**

Situated on the Corso Victor Emanuel. Lift. Electric Light. Steam Heating. Baths. Moderate charges. Tariff in every room. Pension. Omnibus at the Station.

FONTANA & LACCHINI.

Cook's Coupons.

MILAN.**HOTEL DU NORD.**

The most complete English Hotel on the Central Railway Station square. Every comfort. Large Garden. Open and best position. Lift. Electric Light, and central steam-heating in all rooms. Winter Garden. Restaurant. Moderate terms. Room, light, and attendance from 2 fr. 50.

Cook's Coupons accepted.

V. COLLEONI & CH. GALLIA, Proprietors.

MILAN.**GRAND HOTEL EUROPE.**

Corso Vittorio Em. South, with view of the Cathedral. Quiet rooms facing the garden. Lift. Electric Light. Steam heating. Omnibus. Selected Family Hotel, with every modern comfort.

L. BERTOLINI, Proprietor.

Mr. Bertolini will be pleased to give all information about the Hotels and the Iodo-bromide muriated and ferruginous Baths of SALICE.

MILAN.

HOTEL DE ROME.

Admirably situated, full south, on the Corso, a few steps from the Duomo, Scala and Galleries. This Hotel, comfortably furnished and fitted up with the greatest care, is highly recommended for its comfort and moderate charges. Electric Light, Hydraulic Lift, and central heating in every room. Quiet rooms.

BORELLA BROTHERS, Proprietors.

MONNETIER SUR SALEVE. HAUTE SAVOIE.

(45 minutes from Geneva).

Climatic station, connected with two electric railways. Altitude 750 metres (2,000 ft.).

HOTELS DU PARC ET DU CHATEAU DE MONNETIER.

(Former residence of the Dukes of Savoy).

Between two magnificent Parks, of some hectares extension, shadowed by firs. Pure and bracing air. Sunny position. Wonderful view of Geneva, the Lake, the Jura and the Alps, Mont Blanc. 150 spacious and splendid rooms. Apartments for families. Saloons. Billiards. Tennis. Croquet, Smoking Room, Bath, Douches, Dark Room, Telephone. First-class table, careful service. Wines from authentic growths. Very moderate terms. Electric light all rooms. English Church. Skating, Tobogganing, Skiing in winter. Open all year. Pension from 6 frs. New Proprietor.

MONSUMMANO (Italy).

GROTTO GINSTE.

Royal establishment of natural Steam Baths, miraculously efficacious for the healing of rheumatic and gout diseases. April to October. Hot Springs. Hydro-pathy. Electrothermic. Massage.

SANITARY DIRECTION.—Comm. Prof. Grocco, of the Florence University; Prof. Murri, of the Bologna University; Cav. Prof. Fedeli, of the Pisa University.

Manager, CAV. PROF. A. LUSTIG, of the Florence University.

GRAND HOTEL ROYAL VITTORIO EMANUELE

Connected with the Establishment. For particulars and Prospectus please address:

CAV. N. MELANI, Monsummano (Italy).

SIERRE MONTANA (Switzerland).

HOTEL DU PARC.

5,012 Feet above Sea level.

Modern Hotel, fitted up with every comfort for Summer and Winter Season. Central Heating. Electric Light in every room. Large Glass Verandah. Bath. Douches. Perfect sanitation. Dark Room. English and Catholic Churches. Post Office. Telegraph. Telephone. Postal Service twice a day. Winter Sports—Skiing, Tobogganing, Crustlugging, Skating. Full south. Sheltered by forest from all winds. Large Park the property of the Hotel. Magnificent panoramic view, extending from the Simplon to Mont Blanc. Open all the year round. Consumptives not admitted. Carriage road from Sierre to the Hotel. Proprietor, LOUIS ANTILLE.

MOSCOW, RUSSIA.

HOTEL BERLIN.

Swiss House. First-class, with latest modern comforts and Electric Light throughout.

Pension from 5 roubles. French Cuisine. All Languages spoken.

X. CLAUSEN, Proprietor.

MUNICH.

HOTEL BELLEVUE.

- First-class Hotel, near the Railway Station, in one of the finest places of the town (Karlplatz), greatly enlarged and entirely newly furnished. 150 Rooms and Saloons. Parlor. Reading Room. English and American Newspapers. Table d'hôte at One and Five o'clock.

Restaurant. Moderate Terms. Pension Electric Light. Omnibus to and from all trains. Munich residence of the British Royal Family.

C. JOBST & B. VITZTHUM, Proprietors.

Cook's Coupons.

MUNICH.

HOTEL DE L'EUROPE.

First-class house, with 150 rooms. Comfortably furnished Opposite the Central Station (South Railway) Electric Light and Steam Heating throughout. Lift. Moderate Prices. Pension as per arrangement. The Café-Restaurant Bristol is connected with the hotel.

Proprietress—Mrs. E. SCHMOELLER.

MURREN (Switzerland).

GRAND HOTEL DES ALPES.

One of the most beautiful spots of Swiss Alpine scenery. First-class Hotel. Open summer and winter. Excellent winter sports. Electric Light. Central Heating. Prospectus sent free.

W. GURTNER-KERNEN, Proprietor.

NAPLES.

THE CONTINENTAL HOTEL.

Open all the year round. Quai Parthenope (New Embankment). Splendid situation, full south, close to the Public Garden and the centre of the town, with magnificent view of the Bay and Vesuvius. Hydraulic Lift Electric Light, Telegraph and Post Office. Every kind of Baths. Moderate Charges.

Cook's Coupons accepted.

R. WAEHLER, Proprietor.

NAPLES.

PARKER'S HOTEL.

On the Cors. Vittorio Emanuele, the healthiest part of the town, with the most lovely view over Vesuvius, Capri, and the whole Bay. Reached from all parts of the City by Electric Tram. Ten minutes' walk from Cook's Office.

NAPLES.



FIRST-CLASS. Central. Nearest the Landing Pier and Stations. Full South. Splendid view.

Baths. Lift. Steam Heating. Perfect Drainage.

Open all the year round.

DELVITTO, POGGIANI, CAMPIONE,
Proprietors.

NAPLES.

HOTEL DE NAPLES.

(RETTIFILO) CORSO UMBERTO 10, 55.

The most central for all Excursions, and within five minutes' walk of the new Maritime Station for all ocean steamers. This modern Hotel offers all arrangements for comfort at moderate charges. Lift. Excellent attendance. Omnibus. Electric Light in every room. English spoken. *Cook's Coupons accepted.*

ANDREA CAVALLERI, Proprietor.

NEUCHÂTEL.

GRAND HOTEL BELLEVUE.

ALBERT ELSKES, Proprietor.

The only first-class Hotel situated on the Lake and commanding the entire view of the Alps. Garden. Lift. Electric Light in all the rooms. Central heating.

Cook's Coupons.

NEUHAUSEN—FALLS OF THE RHINE.

(Near SCHAFFHAUSEN.)

HOTEL SCHWEIZERHOF.

Proprietors, ROCHEDIEU & SEGESSER.

First-class Hotel, in the best position opposite the FALLS OF THE RHINE, and five minutes from Neuhausen stations. Two hundred rooms. Lift. Electric Light. One of the best houses in Switzerland. Splendid view of the Rhine Falls and Swiss Alpine Chain. Fine Park and Garden. Lawn Tennis. Special arrangements for a lengthened stay. English Church Service at the Hotel. The Falls are illuminated by electricity and Bengal lights every night during the season.

Cook's Coupons.

NUREMBERG.

HOTEL WURTTENBERGER HOF.

First-class Family Hotel, the largest and best situated in the town. 170 Bedrooms and Salons with 300 Beds. Facing the Railway Station. Post and Telegraph Office, close to the German Museum and Lorenz Church. Mostly frequented by English and American families. The only one in the place with nice Gardens and comfortable Bedrooms on the ground floor. Beautiful Dining Rooms, Ladies' Conversation, Reading, and Smoking Rooms. Baths and Carriages in the Hotel. Moderate terms.

Cook's Coupons.

OBERHOFEN (Lake of Thun).

BERNESE OBERLAND.

KURHAUS HOTEL VICTORIA.

Lift. Central Heating. Electric Light. First-class. 100 Beds. Splendid situation. Incomparable Panorama. View on the Lake, the Alps, the Glaciers; opposite the Riger, Mönch, Jungfrau, and Blümlisalp. Large Dining Room, Hall, Drawing Rooms, Large Terrace, Promenade. Warm Baths, Lake Baths. Moderate terms. Season—April to October.

F. BASSLER, Proprietor (formerly Hotel Spiezerhof).

OSTEND.**HOTEL D'ALLEMAGNE.**

Proprietor, A. STRACKE.

This large and well-known first-class Establishment is situated 22, Rue du Quai (centre of the town), close to the Kursaal and the Casino. Has an excellent reputation for its comfort, liberal accommodation, and reasonable terms. Arrangements for the Winter and Summer season.

*The Hotel Coupons of Messrs. Cook & Son accepted.***OSTEND.****THE SPLENDID HOTEL.**

400 Beds.

Finest situation, facing the Sea and Baths, next to the Palace of the Royal Family. All modern comforts. Arrangements en pension, \$3 to \$4 a day according to room.

Cable Address—"SPLENDID, OSTEND."

OSTEND.**GRAND HOTEL IMPERIAL.**

A most perfect Hotel, considerably enlarged and improved, facing the Sea and Baths, nearest the Kursaal. Very lofty rooms, all on the front. Mostly patronised by English Families. Moderate charges. Lift. Electric Light. One hundred and fifty Beds.

Cook's Coupons.

J. FRIEDRICH, Proprietor.

OSTEND.**WELLINGTON HOTEL.**

Unique position on the Dike, facing the Baths. Between the Kursaal and the King's Palace. Close to the racecourse and lawn tennis ground. English clientèle. Good kitchen and cellar. Rooms and apartments. Sea view. Lift. Electric Light. Baths. Open from the 1st April to the 10th October.

Cook's Coupons.

B. VERHOEST, Proprietor.

OSTEND.

HOTEL ROYAL DU PHARE.

SITUATED FACING THE SEA.

First-class Hotel, situated opposite the sea and the Baths. Open all the year. English spoken. Every care taken for the comfort of visitors.

Cook's Coupons.

PADUA.

HOTEL FANTI. ETOILE D'OR.

First-class House, large Saloon, Restaurant, and Garden. At fixed price and *à la Carte*. Moderate charges. Omnibus on arrival of all day and night trains. Branch Houses, Summer Resort:—Recoaro, Province of Vicenza, Hotel Viscentini. Termini of Battaglia, Province of Padua, Hotel Viscentini.

Cook's Coupons.

A. VISCENTINI, Proprietor.

F. SCHNEIDER, Manager.

PALMA.

THE GRAND HOTEL.

New opened, with all modern comfort. 180 Beds. 10 Private Sitting Rooms, fitted with Bath and Toilet Room, also Lavatory. English Sanitary arrangements. Electric Light. Lift. Steam Heating. Mild climate, sheltered from north winds. Southern vegetation. Delightful excursions.

MALLORCA, BALEARIC ISLANDS.

BEST WINTER RESORT.

Please ask for Prospectus. English spoken. Communication by steamer leaving Barcelona on Monday, Wednesday, Thursday, and Saturday, at 6.30 p.m. Marseilles on Tuesday and Wednesday.

A. ALBAREDA, Manager.

PARAMÉ (Brittany).

SUNSHINE AND SEA.

BRISTOL PALACE, PARAMÉ, FRANCE.

The HOTEL DE LA PLAGE. "I found this hotel quite heavenly."—*Truth*.
BRISTOL PALACE, Paramé, newly built. "The Bay of St. Malo is just as beautiful in its Northern way as the Bay of Naples in its Southern."—*Truth*.
Paramé—"a Paradise."—*The Queen*.

(COOPER-MEESE), J. C. GALLET, Succs.

PARIS.

HOTEL ST. PETERSBOURG,

33-35, RUE CAUMARTIN.

Close to new Opera, the Grand Boulevards, the Madeleine, and Champs Elysées. Favourite First-class English and American Hotel. Entirely redecorated. New and perfect sanitary appliances. Electric Light in every room. Lift to each floor. American Bar. Moderate charges.

Telegraphic Address—"PETEROTEL, PARIS."

Telephone No. 243-57.

WALTER HERRLAU, Managing Director.

PARIS.

HOTEL DU PRINCE DE GALLES.

(21 et 26 rue d'Anjou) et rue de la Ville l'Eveque, Pres les Boulevards
Malesherbes et la Madeleine.

Situated near Madeleine Champs Elysées. Accommodation for families. Table
d'hôte. Restaurant at fixed prices, and à la Carte. Moderate Charges. Pension per
day, consisting of plain breakfast, luncheon, and dinner, wine included, good bedroom,
lights, and service for *Cook's* 8s. *Coupons*. Special pension in winter.

PARIS.

HOTEL DE LONDRES ET MILAN,

8, Rue Saint Hyacinthe, Saint Honore.

This Hotel is situated in the best quarter of Paris (Tuileries Gardens, Boulevards,
Opera, Palais Royal, &c.) English spoken. Drawing, Smoking, and Bath Rooms.
Comfort and moderate charges. Special pensions in winter. Family Hotel. Latest
Sanitary improvement. Electric Light. Pension from 6s. to 8s. *Cook's* *Coupons* accepted.
Telegraphic Address—"HOTELONDRE. PARIS."

Proprietor—A. KOHLMANN.

PERUGIA.

GRAND HOTEL (BRUFANI).

The only establishment built for an Hotel.

Greatly enlarged and renovated. Unique south position, with magnificent pano-
ramic views. Perfect Sanitary arrangements. Water from the Nocera Springs.
Central Hot-water Heating, also open fire-places. Electric Lift. Home comforts.
Moderate terms.

Managed by the Proprietor—GEORGE J. COLLINS.

PISA.

ROYAL VICTORIA HOTEL,

LUNG ARNO.

D. PIEGAJA, Proprietor.

First-class Hotel. Great attention to the wants and comforts of Travellers.
Electric Light. *Cook's* *Coupons*.

PORT SAID (Egypt).

HOTEL CONTINENTAL.

SIMONINI FRERES.

Cook's *Coupons* accepted.

ROME.

GRAND HOTEL CONTINENTAL. .

Near principal Railway Station, and all the antiquities and attractions, on the Esquiline Hill, the highest and healthiest part of Rome. Post and Telegraph. Station for Tramways and Omnibuses to all directions. 300 Rooms. All modern comforts. First class.

P. LUGANI, Proprietor.

Cook's Coupons accepted.

ROME.

FISCHER'S HOTEL PENSION ALIBERT.

This Hotel is situated close to Piazza di Spagna (just out of any noise), central, healthy, and quiet position. Perfect sanitary arrangements. Southern exposure. Excellent Cooking. English spoken. Moderate charges. Open whole year round.

Cook's Coupons accepted.

V. FISCHER, Proprietor.

ROME.

GRAND HOTEL MARINI.

Proprietor, EUGÈNE MARINI.

First-class. Unrivalled for its healthy, quiet, and central situation. Full south. Lift. Electric Light in every room. Open all the year.

Cook's Coupons.

ROTTERDAM.

WEIMAR HOTEL.

Proprietor—B. W. VERMUNT.

First-class Hotel, beautifully situated on the Maas. View over the river. Central position, near the two Stations. Excellent Cuisine.

Cook's Coupons.

ROTTERDAM.

HOTEL DE FRANCE—HOOGSTRAAT 201.

Establishment situated in the centre of the town, two minutes from the Bourse Station. Specially recommended to foreigners visiting Holland. Restaurant à la carte et à prix fixe. French cooking.

Proprietor, CLEERDIN. MEYER.

ROUEN.

GRAND HOTEL D'ALBION (Formerly SMITH'S).
ALBION HOTEL).

Proprietor, E. BOUTEILLER.

This Hotel, completely rebuilt, and with the very latest improvements, in the English style, is situated on the healthiest part of the quay, facing the Havre Boats, and commands the finest view of the Valley of the Seine. Travellers will find at this first-rate establishment every comfort and attention. Table d'Hôte at 7.0 o'clock. Restaurant à la Carte. Electric Lights. Baths, Calorifères hygienic, lavatories, telephone, etc. For a protracted stay, advantageous arrangements can be made per day, week, or month. Special prices for the winter.

Cook's Coupons accepted.

ROUEN.

HOTEL VICTORIA.

Excellent second-class Hotel for families. Central, quiet, and comfortable.
Pleasant Bedrooms, first-rate Cooking. Five minutes from principal station.

Cook's Coupons.

SEASON FROM JUNE 1ST TO OCTOBER 1ST.

LE FAYET—ST. GERVAISE LES BAINS (Haute-Savoie, France).

Climatic Station and Watering Place. Recommended for Skin and Nervous Diseases. Eczema, Neurasthenia. Thermal establishments, Casino. Splendid situation. At the foot of Mont Blanc. Open-air Cure. Mountain Excursions.

GRAND HOTEL DE LA SAVOIE.

Lift. Electric Light. Every modern comfort. Railroad Station: Le Fayet.
New Electric Railway from Le Fayet to Chamonix.

BERNESE OBERLAND.

VENGERNALP RAILWAY AT SCHEIDEGG STATION.

Highly recommended first-class Restaurant. Excellent Cuisine. Selected Wines, Beer, and Mineral Waters.

DINNERS AND LUNCH FROM 11.0 TO 2.30, especially before the departure of the Jungfrau Railway Trains.

AFTERNOON TEA. Coffee, Tea, and Chocolate. Fresh Swiss Milk.

Moderate Tariff. Attentive Attendance.

SORRENTO.

THE MOST CHARMING PLACE TO STAY ON THE
BAY OF NAPLES.

HOTEL TRAMONTANO.

Lift. Electric Light.

Hotel and Pension de la Syrene.

CONTINENTAL HOTELS.

STRASSBURG (Germany).

HOTEL DE LA VILLE DE PARIS.

Largest and most comfortable first-class Hotel, situated in the finest part of the town, the nearest to the Cathedral, Palace, and Promenade. Patronised by Royalty, and highly recommended by English and American families. Electric light throughout. Baths. Lift Central Steam Heating.

Omnibus at the Station.

Cook's Coupons accepted.

TELEGRAPHIC ADDRESS—"PARISERHOF, STRASSBURG."

E. HAMPELE, New Proprietor.

STRASSBURG.

HOTEL NATIONAL.

Opposite Central Railway Station.

First-class Hotel, most comfortable. Best situation, overlooking the beautiful square. Hydraulic Lift. Electric Light throughout. Steam Heating. Excellent table d'Hôte and Restaurant à la Carte. Baths and Shower Baths. Electric Trams all parts of the town. Moderate charges.

Cook's Coupons.

Conducted by the Proprietor himself.

G. HEIM.

STRESA (Lago Maggiore).

HOTEL MILAN.

Proprietor—LOUIS OTTOLINI.

Good English and American Family House. Newly fitted up. Opposite the Promio Island. Finest view. Moderate charges. With the most modern comfort.

Cook's Coupons accepted.

Opposite the new and beautiful Monument to Umberto I.

TANGIER (Morocco).

HOTEL CECIL.

This first-class Hotel, built expressly for the purpose, is delightfully situated in own grounds, facing the sea. Splendid terraces with Kiosk and Garden. Electric Light throughout. Large Hall and spacious Reading, Drawing, and Billiard Rooms. A splendid Dining Hall for upwards of 100 guests. Pension and special arrangements for Families at moderate terms.

Cook's Coupons.

J. G. CHAPPORY, Manager.

THUN (on the Lake of Thun).

GRAND HOTEL THUNERHOF,
HOTEL AND PENSION BELLEVUE.

NEAR THE KURSAAL.

First-class Hotels. 300 Rooms. Marvellous view on the Lake and the Alps. Large Garden and extensive Pinewood Park. Moderate charges. Baths. Tennis. Golf Links.

TUNIS.

GRAND HOTEL DE PARIS AND IMPERIAL.

Electric Light. Lift (1904).

First-class, full south 150 Rooms. Situated in the healthiest and most central position of Tunis. Magnificent Hall. Smoking. Writing. Music. Reading Rooms with English and Foreign papers. Bath Rooms. Perfect Sanitary arrangements. Omnibus meets all trains and steamers.

Telegraph Address: AUDEMARD, TUNIS.

J. AUDEMARD, Proprietor.

TURIN.

BAGLIONI'S HOTEL TROMBETTA ET D'ANGLETERRE.

First-class, near the Central Station. Sanitary arrangement perfect. Rooms heated with hot air. Lift. Electric Light. Railway ticket office in the premises.

Cook's Coupons.

BRANCH HOUSES: { GRAND HOTEL D'ITALIE BAGLIONI, BOLOGNA.
 { GRAND HOTEL, CERESOLE REALE (PIEDMONT).
 SUMMER RESORT.

VENICE.

HOTEL D'ANGLETERRE.

The best situation of the town for its splendid view and central position. Near St. Marc Square. Entirely renewed. Modern comfort. Electric Light, &c. Improved sanitary arrangements. Moderate charges. Pension rates.

Cook's Coupons accepted.

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HOTEL METROPOLE AND PENSION KIRSCH.

Situated on the Riva degli Schiavoni, facing the Lagoons. Well furnished. Good cooking. Moderate charges.

Cook's Cheap Coupons accepted.

HOFMANN—GLAUSSEN, Proprietress.

VENICE.

HOTEL VICTORIA.

Situated in the most central part of the town, in proximity of the principal theatres, a few minutes' walk from the Post and Telegraph Offices. Electric Light. Lift. Baths. Central Heating. Perfect Sanitary arrangements. New large Restaurant.

LIDO, VENICE—Grand Bathing Establishment & Kinesitheraphic Institute.
CAFE-RESTAURANT, facing the Sea. Concerts daily from April to October.
 Rendezvous of the best Society.

GRAND HOTELS with Branch Houses and Villas for Families. 300 Rooms and Saloons. Lifts and every modern comfort. Aqueduct of pure Spring Water, and Electric Light throughout. Lawn Tennis, Rifle Range, Riding School, Theatre, and other Amusements. Special Service of Fast Steamers between Lido and Venice Central Station for all trains. A Delightful Sojourn.

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HOTEL DES TROIS COURONNES.

(HOTEL MONNET.) Open all the Year round. 200 Rooms.

Finest and healthiest location. Near the landing stage Vevey la Tour. Great comfort. Moderate terms. Large shady Terrace on the Lake. Evening Concerts. Latest improvements in Sanitary arrangements. Lift. Electric Light throughout. Central heating. Bath Rooms.

Cook's Tickets accepted.

ALEX. HIRSCHI, Manager.

VEVEY.

HOTEL D'ANGLETERRE.

Open all the year round.

Most sheltered and comfortable Hotel, in one of the finest situations of Vevey, commanding magnificent view on the Lake and Mountains. Opposite the Steamer Pier of Vevey-La-Tour. Large and shady Gardens, Restaurant. Every modern comfort. Lift.

Cook's Tickets accepted.

Also Proprietor of the Hotel Pens. des Alps, Vevey.

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(Long-celebrated House, since 100 years in the possession of the family.)

H. MAYREDER'S HOTEL MATSCHAKERHOF.

First District, Seilergasse 6 and Spiegelgasse 5 (near the Graben and Stefansplatz).

Rooms from 3s. upwards. No extra charge for electric light and attendance. Tariff in every room. Lift. Safe Deposit. Baths. Telephone Inter. 2160. Pension from 10s. upwards.

Principal languages spoken.

Cook's Coupons accepted.

VITZNAU—Lake of the Four Cantons (Switzerland).

Terminus of the Rigi Railway.

HOTEL VITZNAUERHOF-PENSION.

Well-known First-class Hotel. Finest and most agreeable Spring and Summer resort. Every modern comfort. Surrounded by splendid and shady Park, on the border of the Lake. Spacious Verandahs and Vestibules with magnificent view. Central Heating. Electric Light throughout. 100 Beds. Lift. Lake Baths. Baths and Douches on every floor. Motor and Rowing Boats.

Tariff from the Proprietors **F. MICHEL & CO.**

WIESBADEN.
RHINE HOTEL.

Recommended and Patronised by English Families.

A most comfortable First-class Hotel, close to the Railway Station and Post Office, conveniently and healthily situated. Heated by hot water, and fitted with the most recent improvements. Sanitary arrangements perfect. Winter Garden. Mineral Baths. Excellent Cuisine. Private arrangements by the week or longer period. APPLY TO THE MANAGER.

Cook's Coupons.

WIESBADEN.
VICTORIA HOTEL AND BATHHOUSE.

WILHELMSTRASSE, opposite Station.

Cook's Coupons. First-class. Own Thermal Springs. Lift. Electric Light. Central Heating throughout. Moderate charges. Beautiful Terrace with Restaurant. Pension. Tariff on application.

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VILLA HERTHA—NEUBAUERSTR., 3.

First-class English Family Pension.

Healthy and bracing situation, near the Woods, Hot Springs, and the Kurhaus. Cool and quiet rooms. Excellent Cuisine. Highly recommended for its comfort and moderate terms (Summer, 30 to 45 shillings per week; Winter 25 to 38 shillings per week, Board and Lodging). Good references. Baths in the House. Visitors received by the day.

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ZURICH (Switzerland).
 (Station on the Gothard and Arlberg Line.)
GRAND HOTEL BELLEVUE AU LAC.

Exceptional position on the Lake. Open all the year.

Entirely rebuilt. One of the finest Hotels in Switzerland. 300 Beds, 20 Salons, Bath-rooms, several Lifts, Electric Light, and modern Sanitary arrangements. Grandly situated near the Lake and new bridge. Large Terrace and Garden. Terms, 10 fcs. a day for five days and upwards.

Near the New English Church, the Theatre, and the Town Hall. Private apartments, with baths and every comfort.

Cook's Coupons.

POHL & MOECKLIN, Proprietors.

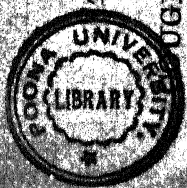
ZURICH.
HOTEL SCHWERT. HOTEL DE L'ÉPÉE.

Situated in the centre of the town, near the lake, with splendid view of the city, lake, mountains, and glaciers. Suitable for families and tourists. Electric Light in every room. Baths. Open throughout the year. Boarding for prolonged stay. Omnibus and Porter meet trains.

Cook's Hotel Coupons, Series R, accepted.

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THE ORIGINAL AND ONLY GENUINE.

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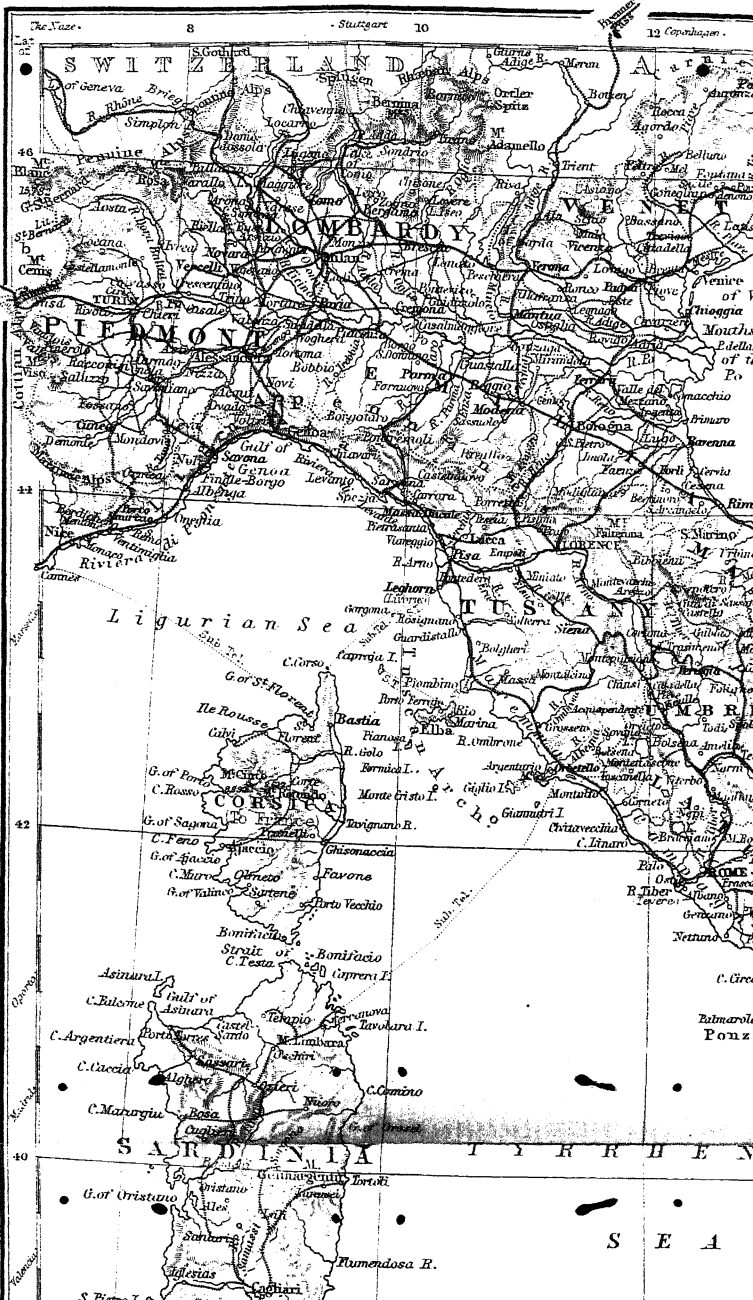


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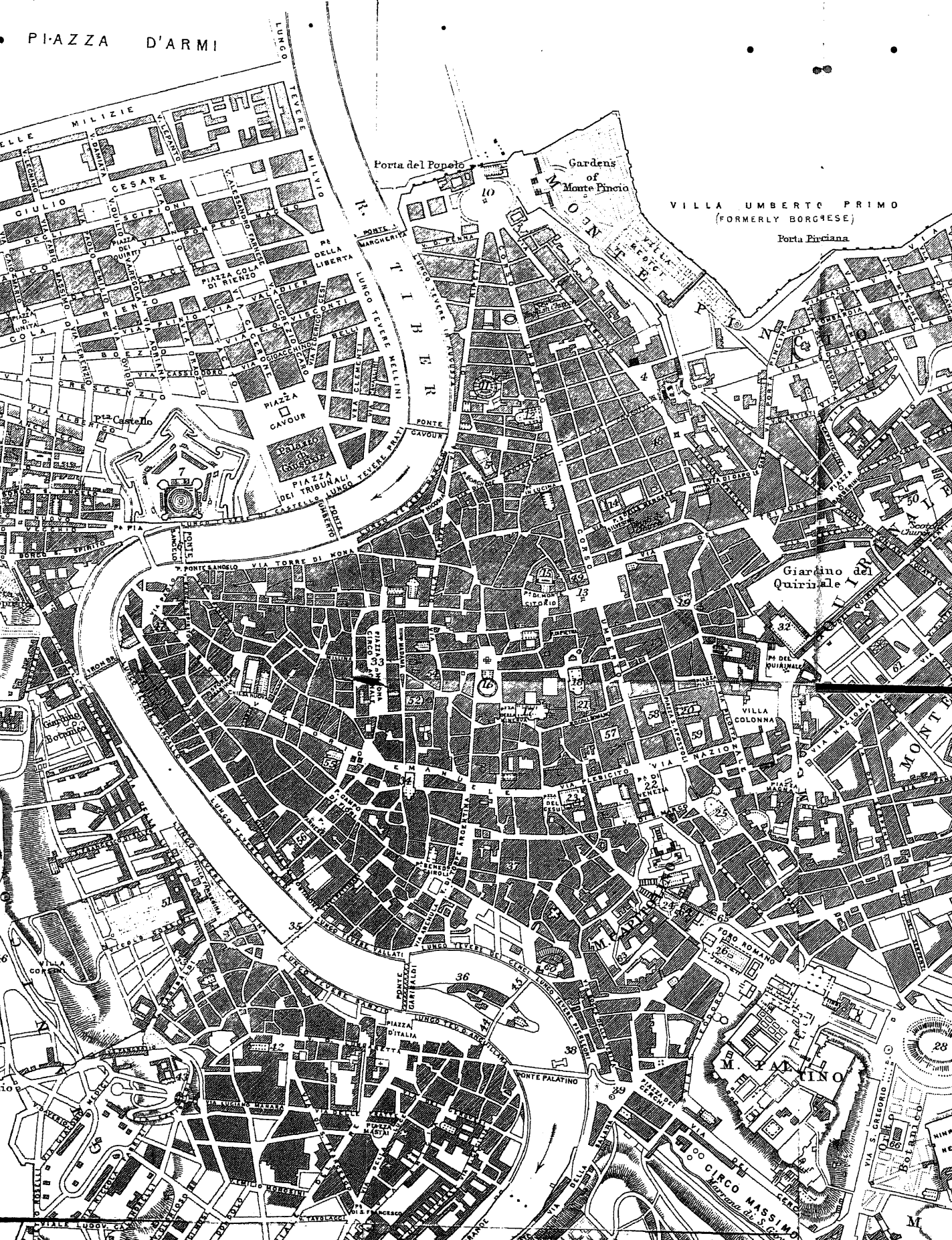
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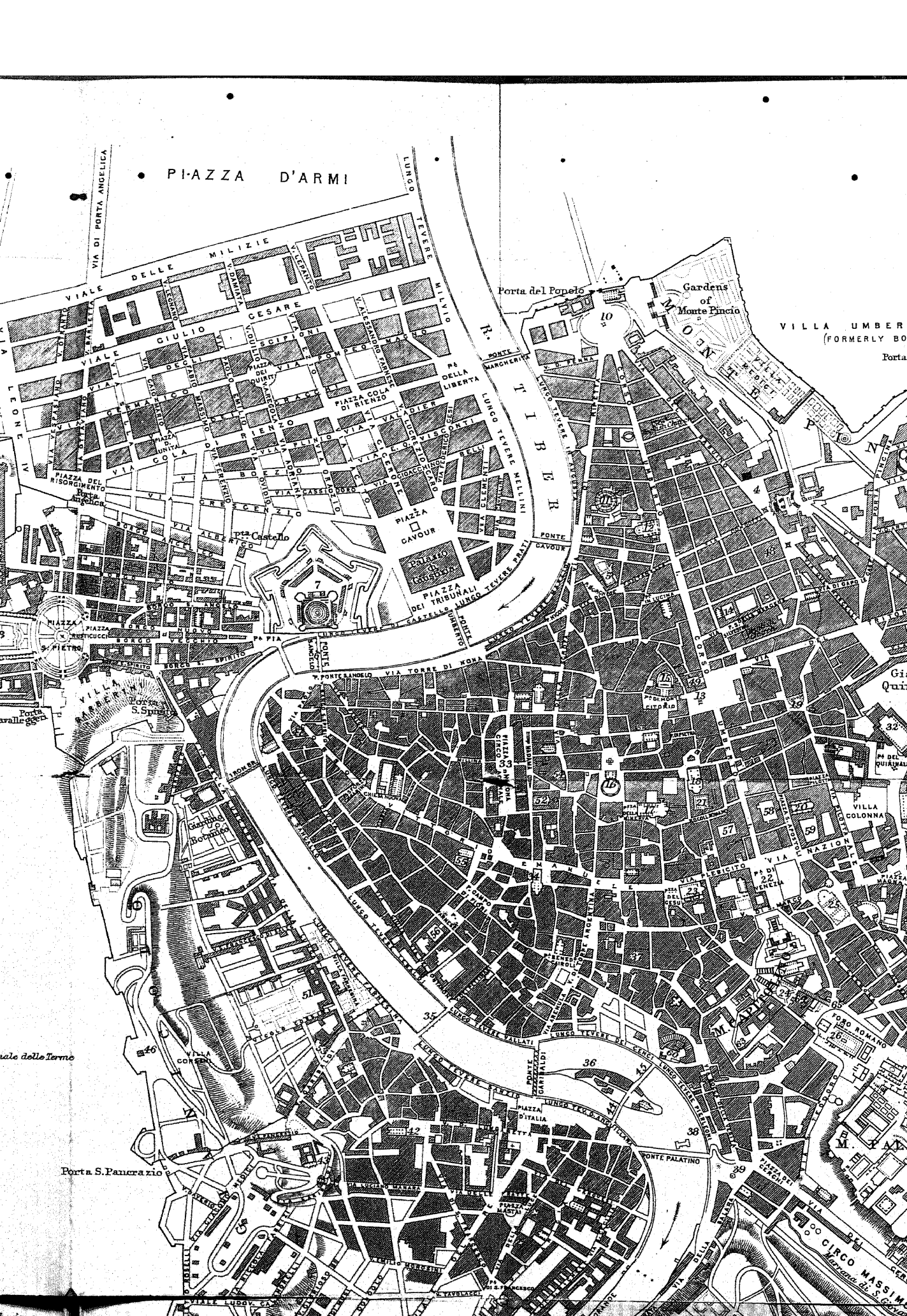
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PIAZZA D'ARMI





PIAZZA D'ARMI

Porta del Popolo

Gardens of Monte Pincio

VILLA UBERTINA (FORMERLY BORGHESIANA)

PIAZZA GAVOUR

PIAZZA DEI TRIBUNALI

PIAZZA DEL CAMPIDOGGIO

PIAZZA DEL RISORGIMENTO

PIAZZA S. PIETRO

PIAZZA S. SPIRITO

PIAZZA S. ANGELO

PIAZZA S. MARCO

PIAZZA S. GIOVANNI

PIAZZA S. LUCA

PIAZZA S. MARIA

PIAZZA S. PIERO

PIAZZA S. VINCENZO

PIAZZA S. GIUSEPPE

PIAZZA S. ANTONIO

PIAZZA S. FRANCESCO

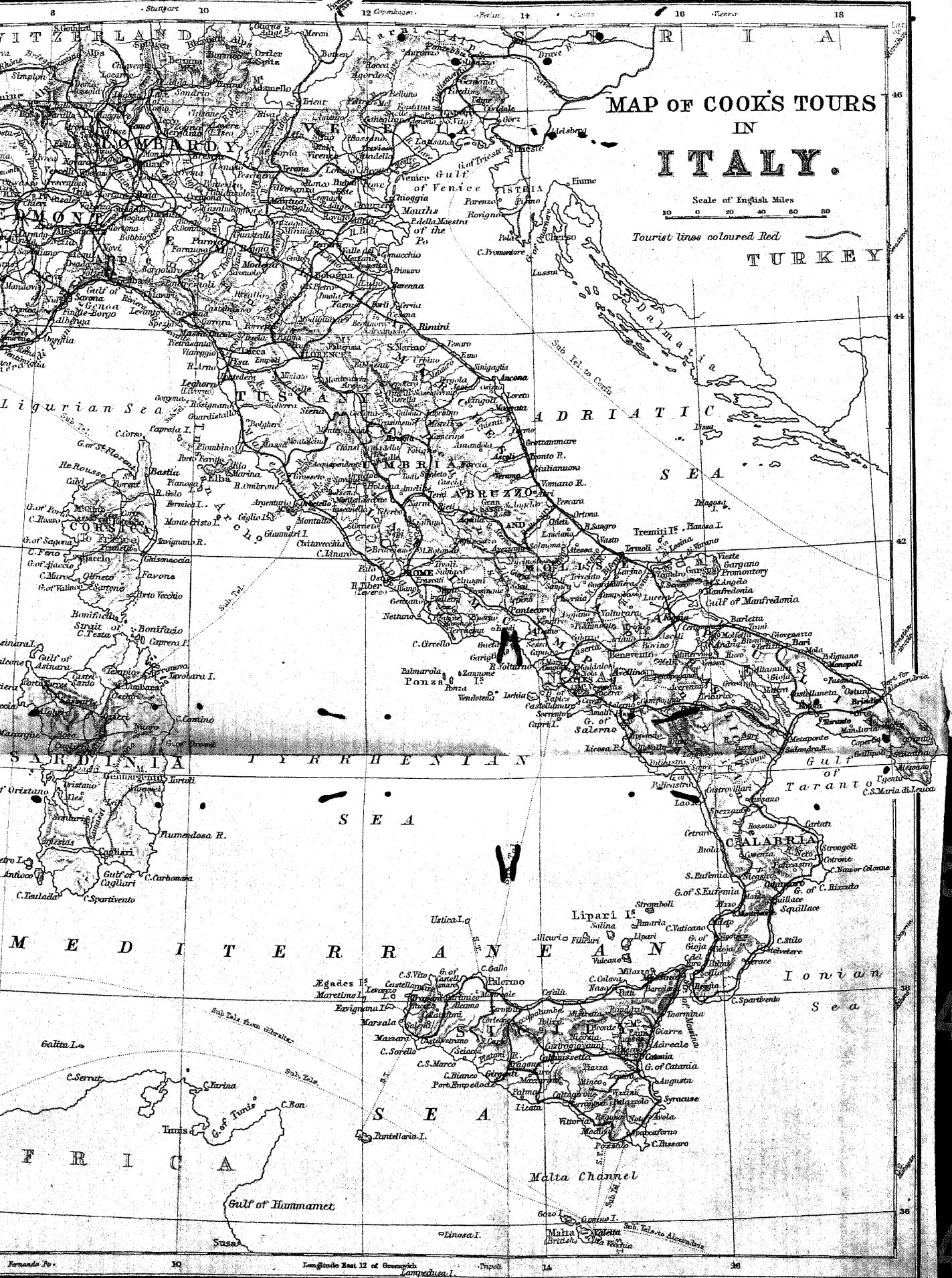
PIAZZA S. GIACOMO

PIAZZA S. MARTINO

PIAZZA S. NICOLO'

PIAZZA S. ORSOLA

PIAZZA S. MARIA DELLA GROTTA



MAP OF COOK'S TOURS IN ITALY.

Scale of English Miles
0 20 40 60 80

Tourist lines coloured Red
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